ine matograph
WEEKLY

**JOINT COMMITTEE OPPOSED**

*See page 3.*

# NO NEED TO WISH FOR HAPPY NEW YEAR!

**IT'S ALL SETTLED!**
COME OVERLEAF FOR THE DELIGHTFUL DETAILS! ----->

# Throw away the Wish-bone! Rely on the Backbone of the Industry!

## YOUR 1944 PROSPERITY IS ALREADY GUARANTEED BY THESE M-G-M GIANTS . . . EVERY ONE SET FOR RELEASE, JANUARY TO JULY!

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**"BEST FOOT FORWARD"** in Technicolor, LUCILLE BALL, Wm. Gaxton, Virginia Weidler, Harry James and Band.

**"LASSIE COME HOME"** in Technicolor, RODDY McDOWALL, DONALD CRISP, Edmund Gwenn, Dame May Whitty.

**"MADAME CURIE"** GREER GARSON, WALTER PIDGEON, Robert Walker, Dame May Whitty, Margaret O'Brien.

**"SONG OF RUSSIA"** ROBERT TAYLOR, SUSAN PETERS, Robert Benchley, Felix Bressart, Michael Chekhov.

**"CRY HAVOC"** MARGARET SULLAVAN, ANN SOTHERN, Joan Blondell, Fay Bainter, Marsha Hunt.

**"THE CROSS OF LORRAINE"** JEAN PIERRE AUMONT, GENE KELLY, Peter Lorre, Sir Cedric Hardwicke.

**"A GUY NAMED JOE"** SPENCER TRACY, IRENE DUNNE, Lionel Barrymore, Van Johnson, James Gleason.

**"THE AMERICAN STORY"** in Technicolor, BRIAN DONLEVY, Ann Richards, Walter Abel, King Vidor production.

**"THE HEAVENLY BODY"** WILLIAM POWELL, HEDY LAMARR, James Craig, Fay Bainter, Spring Byington.

**"THE WHITE CLIFFS"** IRENE DUNNE, Alan Marsha Morgan, Roddy McDowall, Dame May Whitty.

**"BROADWAY RHYTHM"** in Technicolor, MURPHY, Ginny Simms, Rochester, Lena Horne, Tommy Dorsey an

**"MEET THE PEOPLE"** LUCILLE BALL, DICK Bert Lahr, Virginia O'Brien, Vaughn Monroe and Band.

**"ANDY HARDY'S BLONDE TROUB** MICKEY ROONEY, Lewis Stone, Bonita Granville, Herbert Marsha

**"GASLIGHT"** INGRID BERGMAN, CHARLES BOYER, COTTEN, Dame May Whitty, Angela Marlowe.

**"RATIONING"** WALLACE BEERY, Marjorie Main, Dickson, Dorothy Morris, Donald Meek.

**"MR. CO-ED"** in Technicolor, RED SKELTON, ESTHER W Basil Rathbone, Harry James and Band.

**"TWO SISTERS AND A SAILOR"** VAN J June Allyson, Gloria DeHaven, Jimmy Durante, Gracie Allen.

**"THE CANTERVILLE GHOST"** CHARLES LA ROBERT YOUNG, MARGARET O'BRIEN, William Gargan.

**"KISMET"** in Technicolor, RONALD LMAN, MARLENE D James Craig, Edward Arnold.

*And that's only the beginning of your* **Roaring '**

KINEMATOGRAPH WEEKLY, 2/12/1943.

Kinematograph WEEKLY

No. 1,911. Thursday, December, 2, 1943. Vol. 322

Every Programme must include a WALT DISNEY SHORT PRODUCTION

# OPPOSITION TO JOINT RENTAL COMMITTEE

## London and Devon Decisions

### SHORT LIST WITHDRAWAL INSISTED UPON

**STRONG opposition was forthcoming at yesterday's London and Home Counties Executive Committee to the plan of a Joint Conciliation Committee of renters and exhibitors suggested at last Wednesday week's joint meeting.**

**Action will be taken at the General Council meeting next Wednesday by the branch's delegates to oppose the setting up of the committee while the so-called "Short List" is still in operation.**

**If this is withdrawn and made a subject of individual consideration by any committee which may be set up, the branch's opposition might be withdrawn.**

One member of the branch was of the opinion that the committee's recommendations should be definitely repudiated, as the committee had no mandate to agree to such action.

This week's "Confidential" Film Report issued by the C.E.A. contains particulars of the "Established Formula" issued by the K.R.S. on May 26 and a list of circuits and halls where K.R.S. members have agreed to trade only in accordance with the Established Formula.

This formula states that any film which a renter designates as AA or A shall be booked on sharing terms only; a B film may be booked on sharing terms or flat rental.

The formula may be applied to individual kinemas in cases where one exhibitor books for a group.

B films will not be supplied on flat rentals to an exhibitor who may be specified and subject to the established formula unless he books AA or A films on percentage terms.

Two hundred and seventy-two kinemas are on the list.

## S. Welcomes E.A.—K.R.S. onciliation

IVATE reaction in film circles in New York to the efforts made to set up C.E.A.-K.R.S. iliation machinery is wholly rable.

is pointed out that the British stry looks like accomplishing thing without the aid of the rnment, which the Industry he United States has been unto do so far.

## F. DEL GIUDICE

### Now Director of Gainsborough

e appointment of F. del lice to the Board of Gainsugh Pictures (1928), Ltd., was unced on Tuesday after a ing of the directors.

insborough directors are now rthur Rank (chairman), L. W. ow, Mark Ostrer, Maurice er and F. del Giudice.

## LFRED HITCHCOCK FOR LONDON

New York cable to the KINE. ounces that Alfred Hitchcock eaving Hollywood shortly for don. It is stated that he will duce films for the British ernment.

## DEVON OPPOSITION

Meeting at Plymouth on Tuesday the Devon and Cornwall C.E.A. branch expressed strong opposition to the formation of the suggested joint committee with renters, believing that existing machinery is sufficient to deal with film rentals question.

A resolution was passed expressing this and confirming the attitude of the branch chairman, Leslie G. Hill, regarding film rentals and pledging support to him in any future action he may take on the matter.

# TRAINING DISABLED AS OPERATORS

## C.E.A. CO-OPERATES WITH GOVERNMENT

THE scheme for training disabled ex-Servicemen as kinema projectionists, which was submitted by a Trade committee to the Government a few months ago is now being given close attentiton by the Ministry of Labour.

A round-table discussion between officials of the Ministry and the representatives of the C.E.A., B.K.S. and N.A.T.K.E. is likely to take place very shortly

Upon the agreement of the Trade's submitted scheme, with possible expansions and alterations, a Government - assisted scheme of basic training will be given to ex-Servicemen, from which they will pass to specialist training to enable them to take their places in the projection room.

Reports which came through from C.E.A. branches that regional officers of the Ministry of Labour had met Trade inquiries with a statement that no Government assistance in training would be forthcoming prompted the KINE. to contact the Ministry of Labour in London.

The plea was sympathetically received, and machinery was immediately set in motion whereby the Trade committee was encouraged to resubmit its proposals with the promise of immediate consideration.

*Continued on page 35*

## *B.F.P.A. LABOUR REPORT*

### *At Yesterday's Meeting*

Labour problems occupied a large part of the agenda of the British Film Producers' Association yesterday.

The Labour Sub-committee reported on the progress of negotiations with the Film Artistes Association regarding revision of the existing agreement, with the Association of Cine Technicians on Sunday pay, and with the N.A.T.K.E. on the hairdressers' and make-up artistes' agreement.

Further progress was reported in the matter of post-war distribution of films in foreign markets.

# *Echo of 1936 Film Debacle*

## *IMPORTANT COURT CASE*

***A CASE of great interest to the film Industry has started in the Commercial Court before Mr. Justice Tucker.***

***It arises out of the great 1936 film finance gamble, when over £3,000,000 was lost in film production in this country.***

One of the insurance companies —the Sea Insurance Co.—which participated in a joint insurance bank finance guarantee scheme, is taking action agaisnt Messrs. Glanvill, Enthoven and Co., insurance brokers, who handled a very large volume of the business.

Messrs, William Crocker and Co., well known for their exposure of the great London fire conspiracy, are acting on behalf of Messrs. Glanvill, Enthoven.

A remarkable feature of the original disclosures was the refusal of certain reinsurance companies to meet their guarantees under the scheme of guaranteed loan finance which, in 1936, provided independent film companies —in many cases with interlocking directorates—with mortgage loans totalling over £4,000,000.

The reinsurance companies claimed that they guaranteed the

*Continued on page 35*

Over 7,000,000 see it Weekly

BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY
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## THE TRAINEES

THANKS to a few timely inquiries, we now know that the natural patriotic desire of the Trade to assist in the rehabilitation of disabled ex-Servicemen is not to be treated as a matter of self-sacrifice. Until a day or so ago all the exhibitor knew was that he might teach a trade to the man discharged from Service as unfit, and without "financial assistance."

Small wonder that C.E.A. members, faced with an official letter from the Ministry of Labour, expressed resentment. They were justified in their reading of the communication which was definite enough, but happily another point of view now reigns in the Ministry headquarters, and when this has been fully appreciated by exhibitors we know that their wholehearted co-operation will be offered.

The policy of the Ministry of Labour has, of course, only one direct aim. It is to devote its energies, its financial support, and its organising functions to the training scheme with the sole object of helping the men who have prejudiced their future in fighting for their country.

It is possible that the first reception of the Trade's offer to train them as projectionists was looked at through the wrong coloured spectacles by the Ministry of Labour, who had the erroneous idea that all exhibitors were concerned with was the supply of technicians in view of a shortage of trained men.

But surely our motives must be recognised as higher than this. Possibly a reference to what the Trade did in similar circumstances in the previous world war would hardly be acknowledged at its full value; the fact remains that we have a very keen sense of gratitude to those "broke in our wars," and we want to bring to them a real independence. With the collaboration of the Ministry of Labour our task will be effective.

# Long Shots

BY one of those little ironies that assert themselves in all human activities, the so-far-successful effort to bring together two representative societies in the Trade for discussion of long-standing differences has caused, or rather revealed, cleavages in the respective associations which menace their own smooth working—at all events for a time.

IN the C.E.A. there has been for a long time a minority movement critical of the policy of the larger group. The meeting between the associations last Wednesday showed that this minority has not been diminished, but rather added to. It has made no secret of its belief that the get-together has accomplished nothing which benefits exhibitors. Others hold that this view is inaccurate and pin strong faith on the scheme for frequent consultation.

ON the other side of the table it has produced the K.R.S. president's so-called "bombshell" (although how anyone thrown overboard can launch a bombshell isn't easy to see). Major Baker's type of mind moves along lines of orderly routine, and anything which deviates from those lines incurs his condemnation.

FAILING to persuade his colleagues of the K.R.S. to meet the C.E.A., he took their almost unanimous vote as an order and adhered to their decision against his own judgment, only to find that they had turned completely round and were ready to support the conciliatory move which he himself had vainly advocated. Hence his statement, which bears the marks of having been dashed off while the fire of indignation was still hot upon him. Meetings of various bodies have in the past occasionally passed votes of "no confidence" in a chairman, but very seldom has a chairman gone so near to a vote of "no confidence" in his members.

MURRAY SILVERSTONE left England on Friday by air at the end of his survey as foreign manager of Twentieth-Fox of the market here. He hopes to return early in the New Year, accompanying Spyros Skouras, President of Twentieth Century-Fox.

THE Archbishop of Canterbury, Dr. William Temple, calls attention to "World of Plenty," which Paramount has just released, in the December issue of the *Canterbury Diocesan Gazette and Notes*. The Archbishop, writing of the picture, says: "It vividly sets out the possibility of prosperity for all if all take their part in the labour of production and none try to gain more than their share of its fruits by exploitation of any advantage of position."

WHEN Strand Films recently showed the Norwegian subject, "Passage to Freedom," to King Haakon of Norway at a private screening, George W. Parish, chairman of the producing company, had the honour of being presented to His Majesty.

LATEST and queerest hush-hush attitude in British studios is that of Two Cities. Following several cordial invitations to see "Henry V" being made; a KINE. representative went to Denham, only to learn all visitors were barred from the floor. Ultimately he was allowed on, provided no mention was made of the nature of the scene.

THE scene, in fact, is of great size, unusual interest, and of considerable potential publicity value. To describe it would reveal no secret production process, nor endanger national security. It is rather puzzling. I should have thought this subject was at least no more exempt from the benefits of publicity than any other. But, naturally, one defers to the superior wisdom, if limited experience, of those in authority.

MICKEY POWELL, now directing "A Canterbury Tale," explained to me on the Denham floor his highly interesting innovation—the employment of half-a-dozen understudies to his principal players. They take part in rehearsals, but except for two who play other small rôles, will not be seen in the picture.

DRAWN from stage repertory companies, these young actors and actresses are paid small salaries. Results, declares Mickey, are more than promising. It is a practical experiment to discover new talent, the candidates being trained in screen technique during the process.

THIS method obviates the business of screen tests—always an irksome interruption to cameramen and directors on a production. It is also an improvement on the system of the "stand-in." Moreover, Powell assured me that it takes up no appreciable extra time on the set, and is a great encouragement to sincere, ambitious aspirants.

FRIENDS of Robin Littlewood, this year's chairman of the Critics' Circle, Film Section, will learn with pleasure of his appointment as editor of *The Stage*. Mr. Littlewood has a long connection with both theatre and films; in a number of radio broadcasts he has supplied interesting and revealing material concerning plays and players.

MISS D. A. J. BURNS, of the Regal, Duns, has been appointed Senior Bailie and will sit on the bench as magistrate; she is already a member of Berwickshire County Council and is on the Central and South-East Scotland Regional Planning Advisory Committee. Miss Burns is the only daughter of Mr. and Mrs. Michael Burns, Alhambra, Carluke.

THE appointment of P. Giudice of Two Cities to board of Gainsborough s strengthen both organis which are apparently the mai of J. Arthur Rank's produ plans. I learn that the assoc will result in close collabo between Maurice Ostrer an Giudice as regards artistes, tors, studio space and other ties which may be required fo Cities' productions.

MAURICE OSTRER, who ally went to Shepherds in 1934 in charge of admin tion, has done an admirabl of work in the reorganisati the studios and in cutting p tion costs to an economic This effort resulted in the p tion of subjects which prov successful that box-office re in the Gainsborough product sented a 100-per-cent. retur negative costs.

DURING the Ostrer régime seventeen films produced under the Gainsbo banner, which grossed £1,800,000—surely a record British production, and the which made these returns po is being continued by M Ostrer, who is now in sole of production. He sees that pictures as "The Man in which was produced with a view of box-office potentialiti not only a financial and a credit to the British Industr also are highly esteemed fr entertainment viewpoint.

A WELL-DESERVED hono come to W. H. Albin, name appears in a list o added to the Commission Peace of the city of the cou Edinburgh on the recommen of Lord Provost Sir Willia Darling. At last week's mee the Edinburgh Section o C.E.A. the chairman, A. S. publicly congratulated his the honour conferred on h

THE conferment of the is no doubt due to Mr. work as convener of the C Sunday Committee, which year raised £3,576, and of w substantial sum was alloca the Lord Provost's Red Cros years ago J. S. Dunbar was larly honoured. R. M'La joined in the congratulatio Mr. Albin, who, in reply, s regarded the honour as a nition of their Trade in Edin and of what it had done.

FROM the lads of the Kinematograph Service operating in London and c ing almost entirely of recruit all sections of the Trade. an appeal for sporting especially squash and badm racquets, shuttles, boxing and cricket bats. Donors count on surplus gifts bei turned or, if wished, sent to Service film units. They s be addressed to Capt. R. Ki Fox Film Studios, Empire Wembley, N.W.

THE STRO

# Close-Ups

by SCREENCOMBER

### *Old English*

ERE is nothing novel in basic English, in fact this column been written that way for . With our sparse vocabu- and our even sparser know- of the language we have man- to get by, twisting the same words round the same old until we are tired. We get with it because we don't our readers can read any they only subscribe to the so that they can look at the res. Admittedly, the Editor o read it, but he, poor mutt, s he can see jokes in our nt phrasings and misspellings e no joke was intended. say, old lad, aren't you being le rude to your readers an- rers?"

Not at all. If they can they can't very well be ad- rs. Lucky for us they can't— of the things we've said about would have landed us in a action years ago."

### *Volatile Villainy*

can now be revealed that the fire, explosion, or what have in the offices of our hated rival *Cinema* — we mean the ma, was caused by a danger- new explosive, our secret on, hot air! It seems that the the Publicity Men send out is ly inflammable, and unless fully stored in non-combustible so much hot air can develop lethal quality. Look out next for our equally dastardly k on the *Daily Film Renter.*

### *Wasted Effort*

HERE is no justice! Eight men are up before the New Federal Court charged with ing more than $1,000,000 from r film companies. What a k to these eight geniuses. ead of approbation, perchance ighthood or at least a highly post as a sales manager, they e up before the beak instead. t a waste of talent!

mong exhibitors the eight take an almost saintly significance. ly, instead of languishing in they could be better employed uing needles from haystacks then putting camels through r eye or accommodating quarts pint pots and square pegs in nd holes.

### *Production Notes*

OROTHY LAMOUR is rumoured to be starring in a y of the Cannibal Islands and Undergrowth Movement there. three thousand dwarfs will ear as members of the Wala a secret Undergrowth Move- t. The hero is captured by the nibals and held as a Toastage. finally goes to pot and gets ed.

ecil B. de Mille is to make a er fifth columnist story in ch all the fifth columnists are llionth columnists.

# That Alleged Anti-U.S. Campaign

## NO RETALIATION POLICY

***"Kine" Cable from Motion Picture Only***

***MAJORS In New York, it is understood, are not authorising publicity by London representatives to counter the alleged campaign against American companies in the British Press.***

***20th-FOX's Spyros Skouras and Larry Kent, M-G-M's Rubin Lichtman now start their London trip early in January.***

***U.A. hits an all-time high with eighteen independent producers on the roster.***

***HEAVY BOX-OFFICE receipts from reissues are an exhibition phenomenon; grosses in some cases even better than original engagements.***

***FRANK FARLEY, in New York from London, says Paramount is to conduct a search throughout Europe for new talent and stories in post-war period.***

***WARNER'S Charles Einfield warns exhibitors against relaxing showmanship during present box-office boom; he says exhibitor effort is now needed to make permanent patrons of the present moviegoers.***

***GOVERNMENT has ruled that dealers need a permit to lend or sell projectors.***

***ADMISSION taxes in October reached an all-time record of $16,500,000.***

## BRITISH FILM SUCCESS IN CHINA

### "Desert Victory" Records

An interesting footnote to the recent article published in the KINE. on the Chinese market is the news of the overwhelming success of "Desert Victory" on its premiere presentation in Free China.

The picture, which has been shown in one of the chief cities of China, has already broken all records and attracted capacity audiences. Figures already forthcoming indicate that "Desert Victory" will attain outstanding grosses on its wider release.

### British National as "Glebelands" Governor

By a donation of £100 to "Glebelands," British National Films, Ltd., have become a Governor of "Glebelands."

A legacy of £105 has been received from the executors of the late Sydney H. Carter, and £25 has been received on account of Sunday opening from Wokingham Council, this being 10 per cent. of the charity contributions.

# *Closed Shop Rule in Hollywood*

AS a result of the "closed shop" principle introduced in Hollywood by the Camera Operators' Union, Schuefftan, inventor of the famous process bearing his name, is debarred from acting as a camera operator, according to a KINE. correspondent in America.

Consequently, Schuefftan's position on the current production, "To-morrow Never Comes," is that of technical director. The objection to a pioneer like Schuefftan is described as more than ridiculous because his contributions to the development of production technique should entitle him to be elected an honorary member of every cameraman's union in the world.

Practically all studio unions subscribe to the "closed shop," but while others have relaxed their rules owing to war time shortage of staff the cameramen's local has steadfastly refused to change their regulations, which, the KINE. correspondent contends, are specifically directed against foreigners. He instances the case of Otto Kanturek, who returned to England in the early days of the war and was subsequently killed in a flying accident, and alleges that his departure from Hollywood arose directly from the operation of the "closed shop."

# NEW KINEMA DEALS PENDING

### Ulster Negotiations

A number of provincial theatres in Northern Ireland are involved in kinema deals now in progress. An announcement is expected during the course of the next two or three weeks.

There will be no restrictions on opening on Christmas Day in Northern Ireland.

The Hippodrome, Belfast, is once again to stage a circus instead of films for the holiday period. For the first time since the war G. L. Birch is able to get artistes over from Great Britain. Incidentally, this popular exhibitor is at present in a nursing home undergoing special treatment, but is conducting his business as usual by the aid of a telephone at his bedside.

Further restrictions on advertising space are to come into force in some Northern Ireland papers, starting in the New Year.

### From Operator to Wing Commander

Wing-Commander Harry Maxted, R.A.F., who was, before his enlistment at the age of 18, an operator at the Central kinema, Folkestone, has died in the U.S.A. following a road accident. He was 41 years of age, and rose from the ranks.

# SHEFFIELD C.M.A. MEMBERS LOOK AHEAD

*POST-WAR difficulties of maintaining good working conditions and salaries was referred to by J. A. Ollerenshaw, president of the Sheffield and District branch of the C.M.S., on Sunday.*

*Members attended from as far afield as Barnsley and Doncaster, and officials were re-elected* en bloc.

Mr. Ollerenshaw said he must congratulate Sheffield C.E.A. branch on their attitude that the C.E.A. should meet the deputation.

What, he asked, had the C.E.A. to fear from the C.M.A.? They knew that managers had many grievances which could be rectified without much inconvenience. Managers were engaged in an executive part of the company and represented the board of directors in the administration of many services that governed the theatre.

**A Post-war Risk**

They could imagine the great difficulties after the war in maintaining good working conditions and salaries. The big financiers would try to create a monopoly and there would lie the difficulty. They could work harmoniously on such things as film rentals and Sunday opening.

He said the C.M.A. had a constructive policy and wanted to work amicably with the C.E.A., whom they wanted to realise the difficulties under which managers were working. There was a lot of room for improvement. He was applauded for his clear analysis of the work done by the C.M.A.

In his comprehensive report, the Secretary, C. M. McKenning, said Mr. Ollerenshaw had worked very hard and enthusiastically as chairman, and twice he had travelled to London after Saturday night shows to attend Sunday morning conferences. It was grand to know they were not pioneering a lost cause—it was progressing like a house afire.

The committee was re-elected *en bloc*; president, J. A. Ollerenshaw; vice-president, L. Cellini; secretary, C. M. McKenning; committee, H. B. Dore, Frank Bradley, S. Swindells and Mr. Shorthouse was co-opted.

## NOTTS C.E.A.

### Sponsor P.o.W. Trailer

With the aim of supporting the work of the Notts Prisoners of War Relatives Association, the Notts and Derby C.E.A. branch has decided to sponsor a short trailer at its own expense, which will be screened at kinemas within the branch area.

The decision was made after Sir Douglas M. Craith, chairman of the Notts P.o.W. Association, had addressed the C.E.A. and a deputation had visited the association's headquarters at Castle Gate, Nottingham.

### Shorts Makers Meet B.o.T.

Representatives of the Association of Short Film Producers discussed with the Board of Trade last Friday the position of the short film Industry after hhe war. The draft report of the association, slightly revised, will be submitted to the Board very shortly.

### K.R.S. Meets To-day

A K.R.S. Council meeting has been arranged for this Thursday morning at 11 a.m. The recent conversations with the C.E.A. will be one of the subjects discussed.

# London Trade Show Diary

## OFFERINGS TO BE SCREENED BETWEEN THURS., DEC. 2 AND WED., DEC. 8

### *Thursday*

### The Rat

### *(Anglo-American)*

**Rialto.** **11 a.m.**

**Cast**: Anton Walbrook, Ruth Chatterton, Rene Ray, Mary Clare, Beatrix Lehmann, Felix Aylmer. **Director**: Jack Raymond.

"The Rat," from the world-famed Ivor Novello story, the famous Anton Walbrook vehicle, co-starring Ruth Chatterton with Rene Ray, Mary Clare, Beatrix Lehmann and Felix Aylmer in support, is one of Anglo-American's timely re-releases.

This escapist story of an Apache crook, who chose between the wealthy American woman of the world and his criminal accomplice's orphan daughter, is as novel and thrilling to-day as when it was first released.

A welcome escape from war backgrounds and war themes, this Herbert Wilcox production cannot fail to please, especially after the recent box-office record-breaking heights reached by "Dangerous Moonlight" and "Blimp."

The legions of Walbrook fans (following "Blimp" and "Moonlight") will assuredly want to take advantage of one of the all-too-rare Walbrook screen appearances.

### *Friday*

### It's in the Bag

### *(Butchers)*

**Cambridge Theatre.** **2.30 p.m.**

**Cast**: Elsie and Doris Waters, Ernest Butcher, Lesley Osmond, Gordon Edwards, Margaret Yarde, Reginald Purdell, Irene Handl, Anthony Holles, Tony Quinn, Vera Bogetti, Megs Jenkins, Eadie Martin. **Director**: Herbert Mason.

Gert and Daisy, two factory workers, sell an old dress left by their grandmother, only to learn—just as they are due for parade with the Women's Training Corps—that the sum of £2,000 is hidden in the bustle. Their frantic endeavours to regain possession of the garment lead them to a theatre in the North of England, where Sam Braithwaite is producing an old-time drama. The elusive dress evades them with comic persistence, and necessitates Gert and Daisy masquerading as two guest stars from London, Rose Trelawney and her infant prodigy, Peach St. Clare. The police arrive to arrest Gert and Daisy for being absent from their work without leave, and also to charge Sam with engaging artistes contrary to regulations and not through the correct channels. The real actresses turn up, and the climax is reached with the sirens giving the warning of an impending air raid.

### *Monday*

### My Son the Hero

### *(Pathe)*

**Studio One.** **10.30 a.m.**

**Cast**: Patsy Kelly and Roscoe Karns with Joan Blair, Carol Hughes and Maxie Rosenbloom. **Director**: Edgar G. Ulmer.

"My Son the Hero," comedy subject, tells a tale of a family mix-up in a novel manner. Directed at a rapid pace, the picture records the trials and tribulations of a group of hard-up people when they are forced to play the rôles of big shots to impress the son of Roscoe Karns, who is returning from the Pacific War a national hero.

With a phoney pledge of 25,000 dollars' worth of War Bonds to cover, a bet on a horse to worry over, the sudden return of the owner of the house they have appropriated to add to their misery, our merry company finds itself in not only hot but absolutely boiling water. Only the hand of fate and some lucky mistakes pulls them through. Length, 5,843 ft. Certificate "U."

### *Tuesday*

### North Star

### *(RKO-Radio)*

**London Pavilion.** **10.30 a.m.**

**Cast**: Anne Baxter, Dana Andrews, Walter Huston, Walter Brennan, Ann Harding, Jane Withers, Farley Granger, Erich von Stroheim, Dean Jagger, Eric Roberts, Carl Benton. **Director**: Lewis Milestone.

One of the greatest dramatic masterpieces of recent years, Samuel Goldwyn's "North Star," with a huge all-star cast, has been brought to the screen at a cost of 83,000,000, after being in production for several years.

The story of "North Star" is the story of the resistance of the Soviet people to the German invader. The film takes for its locale the small North Star Village near the German borders, and paints against this highly interesting canvas a dramatic and human story, revolving around five youngsters, two of them sweethearts, a middle-aged North Star couple, an elderly philosopher and a brutal German doctor.

The five youngsters start a walking trip to Kiev. On their first day the Nazis invade and North Star village becomes an immediate target for their bombers. All the able-bodied men leave the village to become guerillas in the nearby hills, ordering the aged, women and children to burn their homes when the hated Nazis arrive. The Germans extinguish the flames and use the village as a depot. Erich von Stroheim, the German military commander, drains the children of blood to treat the German wounded.

It is the spectacular outcome to this highly thrilling situation that provides the film with its dramatic conclusion.

### Candlelight in Algeria

### *(British Lion)*

**Rialto.** **10.45 a.m.**

**Cast**: James Mason, Carla Lehmann, Raymond Lovell, Enid Stamp-Taylor, Walter Rilla, Pamela Stirling, Lea Seidl, Hella Kurty, Leslie Bradly, Macdonald Parke, Michel Morel. **Director**: George King.

Timely and dynamic, topical and romantic, this latest example of George King's genius is an intriguing story of intrigue: a web of romantic fiction spun about one of the war's most incredible incidents—a newspaper headline that will make a history-book heading—the hazardous adventure of General Clark.

When an escaped Englishman, James Mason, breaks into the flat in Biskrs of Carla Lehmann, Carla wants to call the police. But Mason has a secret passed on by a subsequently executed American agent concerning the whereabouts of a camera which contains a film the Germans very much want to examine. Suave Walter Rilla, German Armistice Commissioner, arrives with a search party, but Mason escapes, having first made a rendezvous with Carla in German-controlled Algiers.

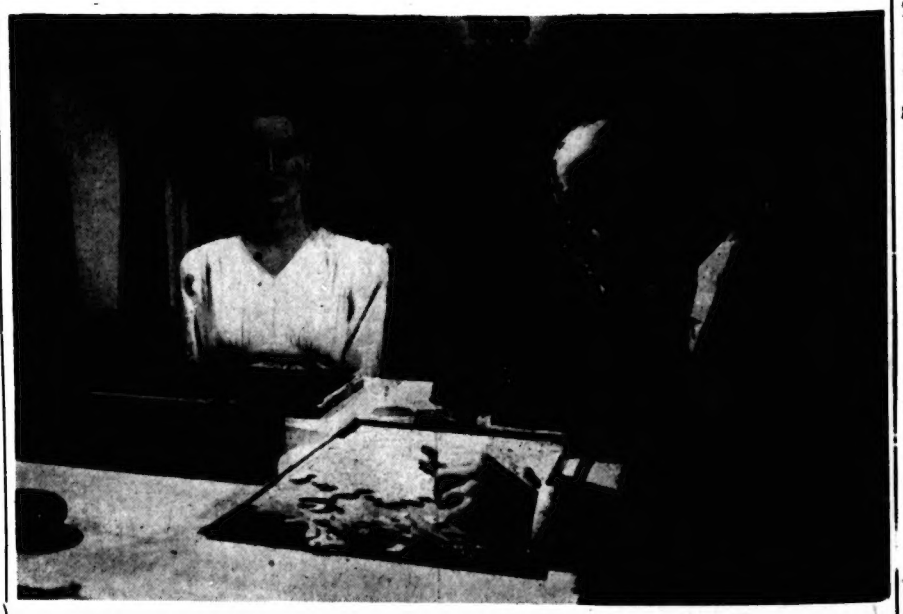
According to plan, Carla goes to the flat of a German favourite, recovers the camera, and together with Mason they develop the film. It shows a solitary stretch of Algerian coast with an isolated villa standing on a headland. Carla and Mason shoot their way out of the Casbah, steal Rilla's car and race to the villa to give warning. There they find General Clark, Eisenhower's deputy, arranging for the invasion of North Africa; and as Mason takes his life in his hands a small party of British Commandos cover the withdrawal of the men who signed the death-warrant of the Germans in North Africa.

### Corregidor *(Pathe)*

**G.B. Theatre.** **2.30 p.m.**

**Cast**: Otto Kruger, Elissa Landi and Donald Woods, with Frank Jenks, Rick Vallin and Wanda McKay. **Director**: William Nigh.

The epic drama of those 28 days of heroism and sacrifice by American and Philippine forces on "The Rock." While it depicts the grim and bitter struggle with stark realism, graphically portraying the fighting and the dying as they actually occurred, the sombre events are woven into a poignant and a deeply moving love story—the story of two American officers in love with the same woman. These three, all surgeons, pursue their humanitarian work until the final hours, when Kruger is killed in the field dressing station, and the other man watches as the bomber evacuates the woman he loves to Australia and safety, as he remains behind. Length, 6,611 ft. Certificate "A."



*Susan Ann Foster (Carla Lehmann) brought before Doktor Muller (Walter Rilla) for interrogation. CANDLELIGHT IN ALGERIA (British Lion)*

### San Demetrio—Lond

### *(Ealing Distributio*

**Cambridge Theatre.** **2.**

**Cast**: 60 players, headed by Fitzgerald, Ralph Michael, Jackson, Mervyn Johns, Beatty, Frederick Piper, Victor **Director**: Charles F

The real life story of the oil *San Demetrio*, shelled and set ab the German pocket battleship *Scheer* in the famous *Jervis Bay* of November, 1940. Abandoned by her crew she was sighted ag reboarded by 16 survivors. They the flames to a standstill and pe the miracle of sailing her back i mouth of the Clyde with her cargo practically intact. A sea of 900 miles performed with the help of a school atlas and domitable spirit of the me reboarded her. Based on the account by L. Tennyson Jesse, ticity and realism have been th ing factors in producing this am film—a tribute to the heroism and ing duty of the Merchant Navy.

Technical adviser: Charles F O.B.E. (Chief Engineer, M.V *Demetrio*).

### *Wednesday*

### The Ghost and the G

### *(Pathe)*

**Studio One.** **10.**

**Cast**: James Dunn and Floren with Mabel Todd and Sam Mc **Director**: William Nigh.

A comedy thriller, and the fun ing when a young couple, Jame and Florence Rice, arrive at house in the country to spen honeymoon. But they make th of picking the wrong house wh bride's father had donated wedding gift.

The house is the property eccentric retired hangman of th who has inherited it from h gallows victim, and is peopled by tricks and gangsters. Under most situations the bridal couple try t their honeymoon, with most a results. Length, 5,339 ft. cate "A."

### Isle of Forgotten S

### *(Pathe)*

**G.B. Theatre.** **2.**

**Cast**: John Carradine and Gale gaard with Sidney Toler, Rit ley, Frank Fenton and Rick

In "Isle of Forgotten Sins," tw adventurers (John Carradine and Fenton), plying their dangerous t deep sea divers, learn of the pres Sidney Toler, captain of the *Tropic Star*, which sank on a co with three million dollars in aboard. The captain has settle ostensibly as an island planter, when Carradine sees the captain gambling casino with his young (Rick Vallin) he gets a hunch th scuttled their ship to secure th Their attempts to salvage the provides the tense drama of the climaxed by a monsoon sweepi island and a tidal wave sweepi wreck and most of its occupants sea. Length, 7,435 ft. Certificate

### To-morrow's G.F. Shorts Trade Sho

To-morrow (Friday), G.F.D. are showing a quintette of shorts in own theatre at 10.30 a.m., which four from Universal and a Britis reeler.

"Western Cowgirl" and " Artist" are two of Universal's P Pearson-Oddie series picturising usual occupations of interesting "Who's Next?" and "Yukon Out are two Universal Variety The British two-reeler is "My Dia beautifully photographed trav showing famous beauty spots and of historical interest in Winchest surrounding country.

BUTCHER'S Empire Production

# ELSIE & DORIS WATERS & ERNEST BUTCHER IN "IT'S IN THE BAG"

ADE SHOW: FRIDAY,
C. 3, 2.30 p.m., at CAMBRIDGE THEATRE

PROVINCIAL TRADE SHOWS:

SGOW Picture House Tues., Dec. 7, 10.45 a.m.
DS - - - Scala - Tues., Dec. 7, 10.45 a.m.
CHESTER Gaumont Tues., Dec. 7, 10.45 a.m.
MINGHAM West End Tues., Dec. 7, 10.30 a.m.
CARDIFF Capitol Tues., Dec. 7, 11 a.m.
NEWCASTLE Odeon Fri., Dec. 10, 10.45 a.m.
SHEFFIELD Hippodrome Fri., Dec. 10, 10.45 a.m.
LIVERPOOL Trocadero - Fri., Dec. 10, 10.45 a.m.

UTCHER'S FILM SERVICE, Ltd. (F. W. BAKER, Managing Director), 175, Wardour Street, W.

Anton **WALBROOK** Ruth **CHATTERTON**

# THE ONE

**RENE RAY · MARY CLARE**
**BEATRIX LEHMANN**
**FELIX AYLMER**

DIRECTED BY JACK RAYMOND
SCREEN PLAY BY HANS GULDER RAMEAU

PRODUCED BY
IMPERATOR FILM
PRODUCTIONS, LTD.

**WATCH FOR PROVINCIAL TRADE SHOWS**

*n Welles and Joan Fontaine, in a scene from JANE EYRE (20th Century-Fox), reviewed in this issue*

# Croydon S.O. Committee Reshuffled

## COMPLAINT OF TRASHY FILMS

***E reappointment of Croy-don's Selection Commit-for Sunday films caused an plosion" at Croydon ugh Council meeting on nday, November 27. It rred on a protest by Coun. . Dammarell about alleged quality of Sunday pic-. Incidentally, on an open Alderman H. S. Izzett Coun. L. A. Aston lost seats on the committee to ncillors A. E. W. Britton E. W. Turner, who were ng the four nominees of General Purposes Com-mittee.***

lear reasons for the change apparent, except inference a reminder by one of the ions of the ousted members was originally agreed, on rmation of the Selection Com-, after the successful poll of rough on Sunday opening he four Council seats should ided equally between pro and Sunday opening members. Izzett went on to the Selec-committee on its formation 10 ago, and had been its chair-He indicated that he was much against Sunday open-ever.

was no opposition to the re- of the other members of the Committee: The Bishop of Croy-presented by the Rev. H. M. Her-a representative of the Free , and representatives of the ex-(B. Tyne and E. Davis).

General Purposes Committee ended that the Council represen-should be Alderman H. G. Lums-ad Councillors Britton, E. W. , and Mrs. Regan.

**day" Offerings**

Dammarell claimed that the Committee had interpreted its too narrowly. Their duty was that good and suitable films were on Sundays. He, like many war , could only go on that day.

"When I do," continued the Councillor, "I see a tremendous lot of utter rubbish and trash, films so ancient that you have to exercise imagination to a quite unreasonable extent to follow the stories. When I asked members of the committee, I found that they frowned on murder films; but after a week's hard work I regard a good cold-blooded murder as sheer entertainment.

The committee should demand from the kinema representatives, while recognising their difficulties, that the Sunday public should get really good stuff, redounding to the credit of the kinema trade. The proprietors were public-spirited citizens in many ways, but they should not wring the withers of their patrons with puerility. The speaker also regretted that the local Press did not publish advance notices of Sunday films, to give the public some idea of what was likely to be good or indifferent.

Alderman Izzett pointed out that it was possible for any Council member to object to any film being shown or likely to be shown, but the Selection Committee had had no protest of that kind. It could only choose from the films that were offered.

**Out of Hand**

Coun. W. G. Higgins, chairman of the General Purposes Committee, which deals with all kinema licensing, understood that there was a marked shortage of simple films for Sunday showing, which was one reason why the pot-poilers were put on. However, his committee felt that the position had got a bit out of hand, and its representation on the Selection Committee should be stronger.

**A certain kinema had been showing, on two occasions, Sunday films not authorised by the Selection Committee, and the Selection Committee wanted to suspend that kinema's Sunday opening for three months, but was not competent to do so.**

That was a matter for the General Purposes Committee to handle, and, if necessary, report to the Council for a decision.

Ald. J. Marshall thought there were quite enough going on now without film murders. He would remove all such sadistic and objectionable films from the screens.

Coun. Huggins undertook that his committee should consider and report to the Council later on the matter raised by Coun. Dammarell.

*Continued from column 4*

resolution was carried by 20 votes to 3, Cdr. Jarratt abtaining. Subsequently, it was agreed that six representatives each of renters and exhibitors should form the committee, and, on the suggestion of Sam Eckman, it was agreed that the chairmanship should alternate between the presidents of the C.E.A. and K.R.S.

# JOINT COMMITTEE ON RENTALS FORMED

## Result of K.R.S. and C.E.A. Discussions

**THE meeting between representatives of the C.E.A. and K.R.S. on the film rental question resulted in an agreement to set up a joint committee of the two organisations to act in an advisory capacity to the executives of the C.E.A. and K.R.S. It was decided that each body should be represented by six members, and that the chairmanship should alternate between the presidents of the C.E.A. and K.R.S. The decision was arrived at by a majority vote—24 votes to three, Commander A. W. Jarratt abstaining.**

H. Simpson, President of the C.E.A., referred to the meeting as an historic occasion, and assured the renter-visitors that as exhibitors were prepared to listen to anything they might say, he hoped the renters in their turn would listen to the exhibitors' point of view.

As president of the K.R.S., R. P. Baker reciprocated Mr. Simpson's welcome, and stated that he and his colleagues attended the meeting with open minds.

**Fuller-Eckman Talks**

The business of the meeting was opened by W. R. Fuller, General Secretary of the C.E.A., who recounted the conversations he had had with Mr. Eckman. In these discussions he declared the fact that film rentals was a matter for the individual renter was never disputed, but it was more difficult to accept the suggestion—if it were a suggestion—that the K.R.S., as a body, would not listen to any representations the exhibitors desired to make.

**Their discussions, Mr. Fuller went on, turned on the possibility of setting up a joint committee which could discuss matters that would come up for ultimate decision before the two organisations.**

Mr. Baker said it was agreed that although the K.R.S., as a body, could not decide on the trading policy of individual members, it might nevertheless be possible to find some machinery to deal with matters with a view of making representations.

**Eckman's Analysis**

S. Eckman explained that his discussions with Mr. Fuller were entered into on his own responsibility without consultation with the K.R.S.

"We came to the conclusion," he added, "that the rental policy was necessarily the prerogative of the individual renter. The impression I gathered was that the complaints of individual exhibitors came, broadly speaking, under two categories—firstly, the increasing price of films, and secondly, the alleged grading practices. I suggested in regard to the first that if an exhibitor had a specific complaint it must be made to the renter concerned. The subject of grading, however, came under another head.

**The Short List**

**Mr. Eckman declared that he could never understand the mystery that was attached to the so-called "short list," although in his opinion it was a mistake.**

"We are in a position," he said, "to secure information of certain exhibitors who buy almost exclusively on flat rates. We know what their takings are.

*"I do not mind telling you that there are many cases where the rentals average 5 or 10 per cent. That, it will hardly be disputed, is about as unfair as anything can be these days.*

**Unfair Trading**

"It is for that reason that individual renters decided upon the policy to which exhibitors take exception—the policy of no flat-rate bookings unless percentage bookings are made. **If individual renters were to say they would book on flat rates even when percentage bookings were not made, I contend it would be unfair to the public whom we all serve, because it would deprive them of the bigger films.**

"In my opinion, it is also unfair to other exhibitors who for whatever reason may not be in a position to buy on such preferential terms—and it would be unfair to the producers."

**Joint Committee Proposed**

Mr. Eckman recalled the formation at his suggestion some ten or twelve years ago of a joint investigation committee, which had functioned successfully; why not bring that idea up to date?

"If we could start off from the premise that it is wrong for certain exhibitors to occupy a favoured position over all other exhibitors in the country, I suggest that a committee might be set up to deal with these exhibitors which number some 57 and to decide whether or not they should continue in this favoured position.

**West Country Opposition**

Leslie Hill contended that no new machinery was necessary. He was against the setting up of a new committee, if only for the reason that the negotiating power of exhibitors would be less than half if they first had to place their case before a committee, whose findings might be inacceptable to either side.

**"Unhelpful Note"**

C. P. Metcalfe considered that Mr. Eckman had struck a note which, to his mind, was not going to be very helpful; the percentage figures mentioned were not accepted by the C.E.A. He did not know whether there was an attempt to split the C.E.A. ranks, but that was the effect it would have.

Mr. Baker hoped that something might emerge which would operate on an industrial basis. There should be no attempt to circumscribe the functions of the committee.

Cdr. A. W. Jarratt expressed the personal view that while the K.R.S. contended that the selling of films was a matter for the individual renter, it appeared that in certain circumstances the K.R.S., intend to reserve to itself a combined method of selling.

**"S" List for Consideration**

The Chairman inquired whether, if the suggested committee were set up, the K.R.S. would be prepared to withdraw the "S" list, subject to its consideration by the committee.

Mr. Baker replied that surely there would be one of the subjects for discussion. He went on to say that apparently there existed a definite feeling for the setting up of the committee, but seemingly there was not total agreement on its terms of reference. He proposed—

**"That a committee be set up consisting of members of the C.E.A. and K.R.S. in an advisory capacity."**

**Constitution of the Committee**

On being put to the meeting, the

*Continued at foot of column 2*

C

# Divided Counsels Among K.R.S. Membership

## PRESIDENT'S REVELATIONS

### "Thrown Overboard"

**A SENSATION was caused last week by the issue of a personal statement by R. P. Baker, President of the K.R.S., to the Council of the Society.**

**It deals with the majority refusal of the K.R.S. as a body to meet representatives of the C.E.A., a decision which was subsequently reversed in favour of the original suggestion of the minority (which included Major Baker) that the two organisations should meet from time to time. Major Baker declares that although this indicates that the good sense of other members is now prevailing, he considers that the President of the K.R.S. has been "thrown overboard." A reference is made to the "voluminous statements" in the Trade Press, which Major Baker finds not only "embarrassing but distasteful and humiliating."**

Mr. Baker's statement was as follows:—

"When my colleagues were good enough to elect me to the chair of this Society I explained that I would use my best endeavours to fulfil the office with dignity and in the way in which I hoped members would desire. I have at all times endeavoured to carry out honestly and loyally the wishes of the Council as expressed by the majority of the members from time to time.

"I have also, from time to time, on various basic matters, endeavoured to convey my personal views to the Council, and endeavoured to give them a lead in the direction which I deemed advisable in the prevailing circumstances. These views and my indications of the way in which the Council should lean on these various occasions have been based upon my knowledge of the Industry, limited though it may be, and my experiences in other businesses and industries arising from my professional experience.

"On one occasion I ventured to suggest that the Council might be well advised to ponder very seriously the question of tightening up of credit on exhibitors' accounts before making statements which might be considered to be too bald, especially in prevailing conditions. The majority of the members of the Council thought otherwise, and a decision was arrived at which subsequently had to be materially toned down. This is, perhaps, a not very important point, but it is an example of the type of thing which I have in mind.

#### Meeting Advocated

"On the question of the request from the C.E.A. for a meeting to be held with their Rentals Committee, **I did suggest that whatever the matter for discussion, it did appear to me to be incumbent upon the two bodies concerned to meet from time to time when a request so to do was made by either body, and that to be continually refusing meetings was not constructive in ordinary times, and even less constructive in the day and age in which we are now living.** This view found a small measure of support from Mr. Sam Smith and Mr. F. W. Baker, and one or two other members, and Mr. Friedman thought it was not desirable other than on the grounds of 'magnanimity.'

#### Majority Rejection

"Very strong views were, however, advanced—especially by Mr. Harley, of 20th Century, and by Mr. Carr, of U.A., to the effect that such a meeting was undesirable, and that no useful purpose could be served by such a meeting.

**In spite of my personal feelings on the matter and the feelings expressed by a minority of members, an appropriate communication to this effect was forwarded to the C.E.A.** The decision in this respect, moreover, was loyally observed both by myself and by my other colleagues who had felt that the decision was wrong.

#### Disconcerting Events

"Arising from this, it will be appreciated that I find the subsequent turn of events somewhat disconcerting. The fact that Mr. Eckman saw fit to discuss matters on an unofficial basis with Mr. Fuller cannot be objected to. The fact that it was deemed expedient to call a Council meeting in my absence also cannot be objected to, since any member of the Council can request such a meeting if he so desires.

"I think I should be less than human if I did not point out the feeling of disappointment I had in that the Council had not seen fit to follow the lead which I had endeavoured to give them on this matter at the earlier meeting. Such feelings as I had on the matter I hope were not apparent, since at the discussion which ensued at the last meeting I was prepared to endorse what was advanced by Mr. Eckman, since, of course, Mr. Eckman was preaching to the converted so far as I personally was concerned and so far as certain of my colleagues were concerned.

"Again I was prepared to abide loyally by the decisions arrived at by a majority of the members of the Council, although this decision was arrived at by virtue of a complete change-round in the views expressed by both Mr. Harley and Mr. Carr and certain other members.

#### "Thrown Overboard"

**"Members will, I am sure, not be surprised, in view of what I have stated before, that I find the voluminous statements in the Trade Press not only embarrassing but distasteful and humiliating. It would appear that the views which I advanced some weeks ago are now to be followed, but in the meantime the President of the K.R.S. has been thrown overboard and the good sense of other members is now prevailing.**

"The Press have been enabled to go into the matter in some detail, although they were not present at the last K.R.S. meeting on this subject. The source of the information through which this was conveyed to the Press is a matter of complete indifference to me, but what the Press has seen fit to say is a matter of some interest to me.

"I have, of course, lived too long and have been associated with too many businesses and industries to acquiesce in this kind of treatment, and I think members will agree that no British subject with such standing as I may possess could allow himself to be put in such a position. I am prepared to fulfil the functions of the office in which I have been placed and to discharge the duties to the best of my ability for my current term of office, but I think the Council should know that I could not in any case contemplate holding office for longer than that one period.

"I am, perhaps, flattering myself in thinking that it may be desired to re-elect me to the office, but it has been customary for the last few presidents to hold office for more than one year, and it is for this reason that I make this statement."

*R. P. BAKER, President of the K.R.S., whose letter to the Council caused a sensation last week*

**Noel Whitcomb**, British Lion's Press representative, leaves the company this week to join the *Daily Film Renter*.

Well known in Fleet Street before the war, Whitcomb, when he was invalided out of the Royal Artillery, turned to film journalism, *via* Columbia.

## Roll of Honour

There were many expressions of sympathy at last week's meeting of the Edinburgh C.E.A., with A. M. Roberts, of the Pavilion, Dalkeith, in the loss of his second son, Sergt.-Bombardier Thomas Ainslie Roberts, R.A.F., whose death during air operations in September was announced last week by the International Red Cross. He was 28 years of age, and was employed with a Dalkeith provision firm.

# Film Trade Conditions in Sydney

## NEWS-LETTER FR... ROY PURVES

*INTERESTING news o... progress of the New ... Wales Managers' Assoc... recently founded by ... Clelland and Roy Pu... is reported by the latter, ... will be remembered ... former N.B.C. supervis... Merseyside.*

Mr. Purves, now managing ... tor of County Theatres of Go... and the Murray Theatres of ... wick, Sydney, N.S.W., say... the Australian Managers' ... tion, which has been re... under the Industrial Arbi... Act, has claimed an in... award. The hearing took p... the presence of officers of th... ciation and representatives ... of the principal theatre ... The Conciliation Court pos... the completion of the hearin... month in order that both ... might hold further consul...

Purves adds: "With t... mendous sweep to Labour ... the elections, it is now a ce... or almost so, that unionism ... compulsory within twelve m... Thus, the N.S.W. Managers ... ciation will bring in all ... States in time as a Federal ... sation and will become ... strong."

#### C.T.B.F. Counterpart

On the other side, they ... counterpart of the C.T.B.F. ... Motion Picture Industry B... lent Society of N.S.W., whi... launched an appeal for ne... scribing members.

#### Extended Runs

Concerning the show busi... Sydney it is interesting to ... that men in uniform an... workers on good wages ha... abled the theatres to put ... spectacular figures on rec... the year ended July, 1943.

The eleven recognised lo... theatres in the city in that ... consumed only 111 progr... altogether giving each prog... an averag... season of five ... Altogether 502 features were ... for exten... seasons, and ... weekly c... houses, a t... 357. The ... erage seating c... of Sydne... long-run thea... 1,383. P... s concluded:

#### To Former Pals

"I s... greetings and ... wishes t... ugh the KINE... my good... riends in the ... Trade a... home. I would ... much l... to hear more ... movemen... of the boys wh... my colle... ues. Rest assure... when op... tunity offers, a... vided w... re all spared. ... again vi... the Old Count... would h... to think I wou... again s... Britain in June ... thank m... lucky stars I s... old plac... before the 'blitz.'

Phot. "Sheffield Telegraph"

al presentation by M. J. Gleeson, man of the Capitol, Sheffield, of mbulance subscribed for by the gement and patrons of the kinema the Sheffield Hospital Council

## KINEMA PRESENTS AMBULANCE TO SHEFFIELD

THROUGH a series of concerts arranged and produced by Mr. and Mrs. H. Telford Brown, of the Capitol, Sheffield, at which many prominent stage and radio stars appeared, sufficient money was raised to purchase an ambulance costing £975 for the local hospital council.

The formal presentation by M. J. Gleeson, chairman, Board of Directors, of the ambulance to the vice-president of the Sheffield Hospitals Council took place outside the kinema. Prominent Sheffield citizens attended the ceremony, including the Lord Mayor.

Mr. Gleeson said the idea of providing an ambulance for Sheffield began a year ago. Many had thought that they would not be successful in raising sufficient money for an up-to-date vehicle, but patrons and management of the kinema alike had been very enthusiastic, and the sum had been reached.

In the evening a concert arranged by the Sheffield Newspapers War Fund raised £150. During the proceedings a gift of five guineas was made by H. Telford Brown. to a Sheffield repatriated prisoner of war. Lance-Corporal Percy Nicholson, from the Capitol Knitting Circle.

## Place Names on Posters

### 1½ in. HIGH AS STANDARD

the monthly meeting of the s and District branch of the A., E. M. Rush, hon. secretary, members replies received from us police chiefs regarding the ing size of names of towns on na posters.

kefield had replied that there no objection to members in- ing the name of the town in s not exceeding one-quarter inch in height.

n Scarborough G. Goodman had d that he could not see his way at the moment for them to be

re giving a decision the Barnsley chief said he would take the up with his own Association.

Saaby, of Leeds, had replied that atter was receiving his attention, Mr. Rush had since been informed letters on posters up to 1½ in. high be permitted.

ng the discussion which followed, decided that a letter be sent to est Riding Chief Constable point- t the Leeds decision, in the hope it could be generally adopted hout the area.

## Film Production in China

### STOCK AND POWER PROBLEMS

HINA still manages to maintain its film Industry, ugh the pictures made are ssarily "austere," reports ciated Press from Chungking. production now is an anti-Jap called "The Border Front," ing 27-year-old Lily Lee—the Chinese film actress to allow legs to be photographed.

erating under all the difficulties of a country practically cut off the world the China Motion ure Corporation is affiliated to military council. Employees aid on a military scale.

**in Short Supply**

director will rarely shoot more three takes of any scene, and here is only one old model era available, there is no cross cutting of a scene. Nor is there any printing of "rushes," the best takes being selected directly from the negative.

Unexposed film is also in short supply. Production was started on "The Border Front" with only 10,000 ft. of film. At least another 20,000 ft. will be necessary to finish it. The director hopes to get more film from India before his stock runs out.

**After Lights Out**

Electric power supply is so inadequate that studio shooting cannot begin until around midnight when most of Chungking has turned out its lights. Miss Lee and the other players use the same make-up room, and live together in dormitories.

# LEEDS REVIEWS RENTAL NEGOTIATIONS

## Agreement on Christmas-Day Traffic Arrangements

**A CONCENTRATED discussion in which many members expressed strong views was heard at the monthly meeting of the Leeds branch of the C.E.A. when the question of film rentals and reissues was aired. A report on the Christmas Day traffic arrangements in Leeds was accepted. Proposals for the 1944 campaign in aid of Prisoners of War were also discussed.**

Owing to illness, C. H. Whincup, the chairman, and H. Hopkins, vice-chairman, were both absent from the meeting. Members expressed the hope that they would soon recover.

Letters of regret were also received from Mr. Metcalfe, who was representing the branch at a London meeting, and Mr. Walls. In the absence of the above officers the chair was filled by G. Hilton, treasurer.

**Film Rentals**

MR. PRODGERS raised the subject of film rentals. He was of the opinion that nothing could be done until the branch delegate had reported back from the meeting which was then taking place in London. The K.R.S., he said, had altered their original views regarding a meeting, and he believed there was a chance of some concrete action.

Mr. Prodgers added that a secret list held by the K.R.S. would, it was hoped, soon be published following General Council insistence, despite the fact that there had been opposition to its publication.

MR. FREEDMAN asked if the latest plan would fall flat like previous ones or would action at last result? Another speaker suggested there was one concrete instance where he thought they could make a recommendation and that was with regard to reissues.

**Black List Problem**

The CHAIRMAN said the present London meeting was only a preliminary, and they awaited a report from Mr. Metcalfe, their representative.

Another speaker expressed the view that everybody was frightened of being black listed, and this was supported by another member saying they had got into the position of one half cheering the other half on, and the attitude generally was that "so long as it doesn't hurt me it will be all right."

Mr. PRODGERS reiterated his view that it would be better to wait the report of the committee. Every branch felt the same as Leeds, he thought, and they would be behind the committee 100 per cent. He did not believe that the committee would commit them to anything without their consent.

It was finally decided to await the report of the branch delegate.

**All Sign Now**

In reply to a question regarding supplementary newsreel contracts, the CHAIRMAN said that following certain discussions it was now deemed advisable for members to sign the contracts.

**Christmas Day Traffic**

A report from the delegates who attended a special meeting called by the general manager of the Leeds City Transport Dept. and the Chief Constable of Leeds *re* winter transport, including special Christmas arrangements, was given by E. M. Rush, the hon. secretary.

Mr. RUSH stated that the general manager (Vane Morland) and his committee, along with the Chief Constable, thanked the exhibitors of the city and the proprietors of kinemas for the way in which they had co-operated with them.

Mr. Morland said that the same schedules of times for buses and trams would be adopted this year. **The last trams and buses from the city centre on Christmas Day would be 6 p.m. City kinemas would open on Christmas Day at 11 a.m. and close about 5.30 p.m.** All privileges which were granted last year would continue this winter, and a good service of cars would be run. On Boxing Day the ordinary weekday service would be run.

**Priority Cases**

Application for priority for late transport for staff would be considered if sent to Mr. Gill, Leeds Traffic Officer. Mr. Prodgers added to this statement that he had been informed that the Transport Dept. hoped to increase services all round in the near future.

Suburban halls would operate as last year.

**1944 Red Cross Drive**

Collections for the Red Cross, St. John and Prisoner of War funds were discussed, when a letter from Mr. Crow was read by the hon. secretary, E. M. RUSH.

In the letter Mr. Crow stated that in regard to the C.E.A. annual effort scheduled for 1944 kinema collections would again be to the fore. It was proposed on this occasion to use the newsreel issue which would show the repatriated prisoners, with the addition of a suitable introduction, and ending, making about 1,000 ft., Mr. Crow hoped to have the film ready by the first or second week in January. He thought kinemas would like to consider dates so as not to clash with other efforts being held in their particular locality at the same time.

Discussing the letter, members said certain factors, such as the effect of early black-outs on second-house audiences should be considered, and it was decided that members should give consideration to likely dates when the matter would be raised at the next meeting of the branch.

**C.M.A. Invitation**

Mr. RUSH read a letter of appreciation from the C.M.A. secretary, Leeds (G. Brown), of Buckingham Road, expressing the association's appreciation of the tolerant attitude adopted by the C.E.A. officers and members when discussing the C.M.A. at a recent meeting.

Mr. Brown stated in the letter that the courtesy extended to their members was a happy augury for future relations and for the well-being of a great Industry. An invitation was extended to all C.E.A. members to attend the next meeting of the C.M.A.

**Carbons**

Members were advised by the CHAIRMAN that if they were now experiencing any trouble regarding carbons a letter to the appropriate authority would no doubt relieve the situation.

**Slides**

A request was made by the SECRETARY to show a slide in support of a big exhibition to be held at Lewis's from December 11 to December 24 organised by the Leeds Prevention of Accidents Council.

# PROPOSED MEETING OF INDEPENDENTS

## But Birmingham Decides to Await Rentals Committee's Report

**THE advisability of a national meeting of independent exhibitors to discuss film rentals was considered by the Birmingham and Midland branch of the C.E.A. The matter, however, was deferred pending the issue of a further report from the Film Rentals Committee.**

Following the reports by the Chairman (C. H. Russ) and others on the last meeting of the General Council, a letter was read from the North Staffs Branch.

**The latter suggested that the time was ripe for a national meeting of those exhibitors who actually booked films. In their opinion the particular problems besetting the smaller subsequent run exhibitors, no less that the larger independents, could be ventilated at such a meeting, and only at such a meeting could there be ascertained the number of exhibitors who, being dissatisfied with the present terms of the renters, were prepared to take action to achieve alteration of the terms.**

While appreciating the action of the North Staffs Branch in suggesting a national meeting, the branch decided to defer the matter until its December meeting in the hope that a further report would be available from the Film Rentals Committee.

### No Change at Walsall

In connection with the Walsall Sunday opening dispute the Chairman informed members that a deputation led by S. K. Lewis had waited upon the General Purposs Committee of the Town Council.

The latter were informed of the Association's opposition to the Committee's decision that children should not be admitted to Sunday afternoon performances, whether accompanied by a parent or bona fide adult guardian or not.

Subsequently, the Town Clerk had informed the Secretary that the General Purposes Committee, having given the whole question their careful consideration, had decided to adhere to their previous decision on the matter.

That decision was not regarded as acceptable by the branch, and the meeting requested the Secretary to give the Town Clerk formal notice that under the circumstances the Walsall exhibitors, as from Sunday, November 28, would revert to the former hour of opening on Sundays, viz., 6 p.m.

### Trailer Let-downs

Mention was made of the K.R.S. complaint that certain kinemas on the Birmingham territory had been let down in regard to trailers owing to the previous exhibitor having it booked for three days retained the copy for showing on the Sunday.

The meeting decided to ask members to refrain from withholding trailers so as to cause let-downs to fellow exhibitors due to receive them next.

A letter was read from the General Secretary regarding the hire of stills. It was decided not to take any further action in the matter.

### P. of W. Effort

In connection with next year's national Trade effort on behalf of the Red Cross and St. John Prisoners of War Fund, the Secretary was requested to contact the local organisation so as to ascertain the best time for the Midland collections in order as far as possible to avoid conflicting with other local efforts.

### All S.O. Films Acceptable

H. B. Lane, chairman, Sunday Films Committee, reported that all films reviewed by that committee at its monthly meeting were considered suitable for Sunday programmes.

### Next Meetings

The next meeting of the branch will be held on December 17, and the annual meeting was fixed for January 14 next.

## WEST END'S HELP for A.T.C. RECRUITING

The West End, Birmingham, has this week been the venue of a recruiting campaign for the 473th Squadron of the A.T.C. The screening of "The Battle of Britain" provided the opportunity for Alderman Flight-Lieut. W. S. Lewis, Deputy-Mayor of Birmingham, opening the campaign from the stage on Sunday evening.

*Lady Cripps, J. Arthur Rank and Sir Frank Newton-Smith who were at the recent premiere of DEMI-PARADISE (G.F.D.) at the Odeon, Leicester Square*

*[Alan Hale and Sgt. Julie Oshins in Irving Berlin's THIS IS THE ARMY which Warner Bros. are Trade showing at Studio One on Wednesday December 1*

## NATIONAL FILM INDUSTRY FOR EIRE

The establishment in Eire of a small Government subsidised film units is advocated by Kelvin L. O'Dwyer, who suggests that it should comprise experienced foreign writer-directors and technicians.

Films chosen, he says, could be of the documentary type for a start and might well include 35-mm. and sub-standard subjects, both sound and silent, which could be shown in educational, cultural establishments and in parochial halls.

Mr. O'Dwyer urges the Government of Eire to publish the report of the committee appointed in 1937 to consider the production of Irish films and which gathered much valuable information. He also contends that the passing of an appropriate film Bill based on the contents of the report would be welcomed in Eire.

## TIRED OF WAR THEMES

### What a Barnstaple Contest Showed

Presenting prizes in an essay competition on "The Man in Grey," arranged by A. M. Carpenter at the Gaumont, Barnstaple, the managing editor (A. J. Manton) of the *North Devon Journal-Herald*, who also had adjudicated, stated that the Barnstaple and district people showed in the entries that they wanted any kind of picture except dealing with the war, and good stories without melodrama.

Copies of Lady Eleanor Smith's novel, "The Man in Grey," were the prizes for the successful contestants.

Flying-Officer William Thompson, R.A.F., formerly assistant manager of the Lyric Cinema, Heaton, and Newcastle-on-Tyne, has been awarded the D.F.C.

## Paying-in Books to be Produce

### BIRMINGHAM RESI CUSTOMS DEMAN

*ADVICE is to be sought the legality of the dema made in several cases by Customs and Excise for production of bank paying books. The matter was cussed last week by the B mingham and Midland bra of the C.E.A., at which C. Russ presided.*

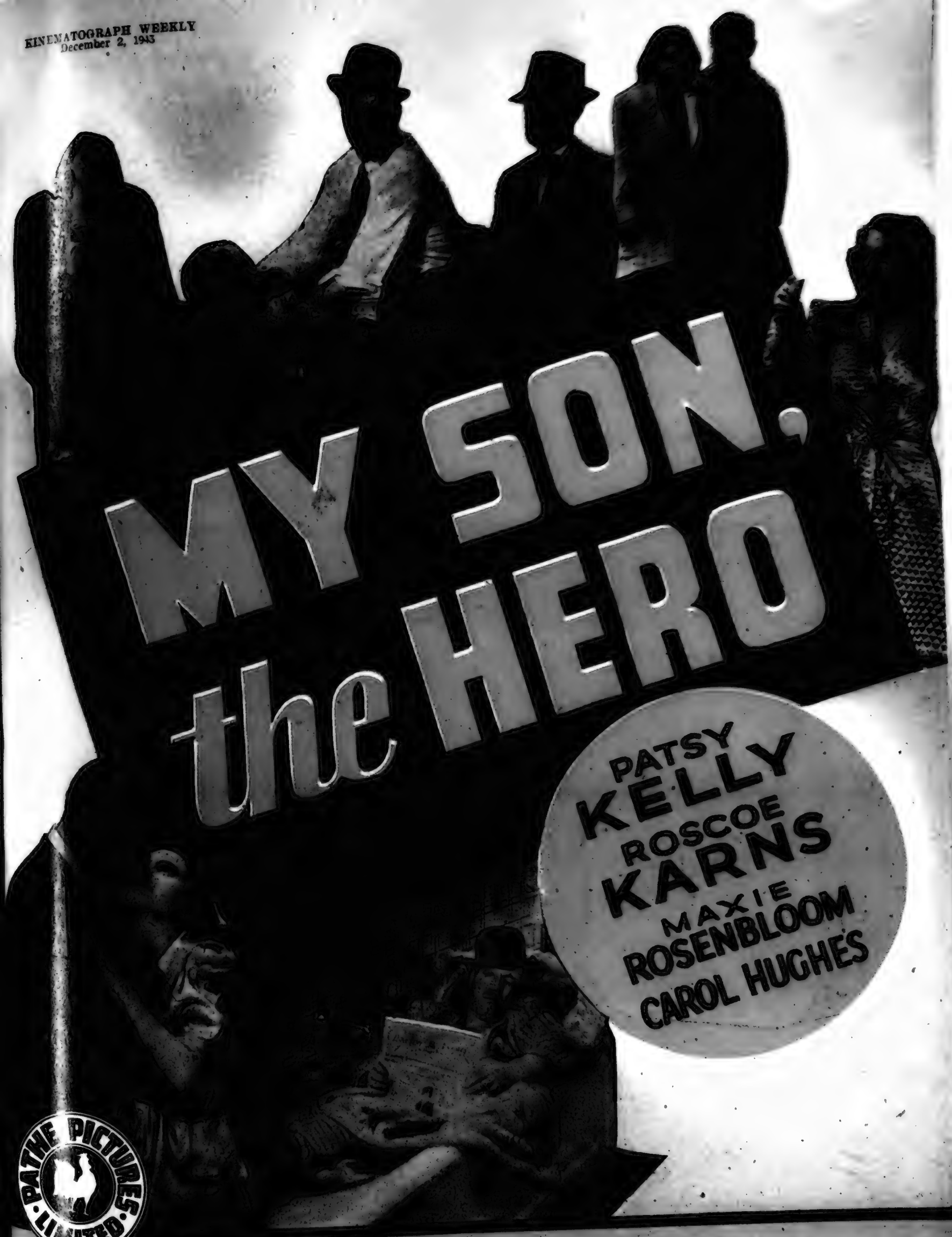
B. T. Davis (vice-chairman) that in his opinion these documents which need not be duced.

They did not prove the gross takings because they incl other receipts, such as from sale of chocolates and cigar and possibly employees' In Tax and contributions to s annuation funds.

As a professional man, he that a certificate on the w Customs and Excise summary the work involved were valu if the Customs and Excise au ties simply ignored the certi and went behind it to inves each comp y's books. A fessional ountant's certi should be cepted in all except wh the authorities reasonable ounds for assu that the r rns were incorr The me ers decided to the matter the General Secr in order th if necessary he obtain th opinion of No Hart, soli r to the Associ thereon.

Eighty N gian boys and girls the Norwe school at Drum Kincardines e, were entertained film show la Saturday as the gu the Odeon, erdeen, where they welcomed b e Odeon Children's Ivar Benn he headmaster, was duced to hosts by A. W manager a e Odeon.

KINEMATOGRAPH WEEKLY
December 2, 1943




A P.R.C. Comedy Drama: Directed by Edgar Ulmer

TRADE SHOW: STUDIO ONE, MONDAY, DEC. 6, 10.30

# FOLLIES GIR

with

# WENDY BARRIE
# GORDON OLIVER
# DORIS NOLAN

PRODUCED AND DIRECTED BY
**WILLIAM ROWLAND**

~ TRADE SHOW ~
**RIALTO**
**THURSDAY, DEC. 9, at 10.30 a.m.**

PATHE PICTURES LIMITED

...OKY
...MEDY FULL
CHILLS-
...RILLS-
...AUGHS!

# GHOST & THE GUEST

WITH

*James*

**DUNN**

*Florence*

**RICE**

**A P.R.C. COMEDY THRILLER**

• • •

**TRADE SHOW**

**STUDIO ONE:**

**DEC. 8 at 10.30**

PATHE PICTURES LIMITED

A tornado of thrills a
sweeps a scout sea
CARRADINE
RITA
QUIGLEY
FRANK FENTON
BORG
A P.R.C. PRODUCTION
G. B. THEATRE (FILM HOUSE)
Wednesday, Dec. 8 at 2.30

BL The British Library

# Gigantic tidal wave threatens Ocean City!

Pathe Pictures Ltd.,

PRESENTS

# INEZ COOPER
# EDWARD NORRIS
# MONTAGUE LOVE

IN

# WINGS OVER THE PACIFIC

MONOGRAM PC PICTURES

*A Monogram Production*

*Directed by PHIL ROSEN*

**G.B. THEATRE (Film House)**

**THURSDAY, Dec. 9**

**2.30**

PATHE PICTURES LIMITED

...the Pictures Ltd..

PRESENTS

...ICHARD TRAVIS
...ATHERINE CRAIG
...HICK CHANDLER

# SPY TRAIN

Monogram Thriller

...ected by HAROLD YOUNG

TRADE SHOW
G.B. THEATRE
(Film House)

...RIDAY, DEC. 10, 2.30

MONOGRAM PICTURES

PATHE PICTURES LIMITED

# HERE COMES KELLY

PATHÉ PICTURES LIMITED

*Starring* EDDIE QUILLAN · JOAN WOODB RY ·
MAXIE ROSENBLOOM *and* ARM DA ·

SLICKLY DIRECTED
COMEDY DRAMA

★

RIALTO W.1.
FRI. DEC. 1 10.30

# mpany Notes and News

**W PRIVATE COMPANIES**

**nwood Enterprises, Ltd.**—Regis- November 22. Capital, £5,000 in hares of £1 each. Kinema pro- rs, etc. The directors are Nita son, 67, Cornwall Road, Harro- Chas. Thompson, Elmhurst, n Road, Leeds, 7, director of Estates, Ltd. Registered office: ndential Buildings, Park Row, 1.

**y Cinema, Ltd.** — Registered ber 22. Capital, £5,000 in 5,000 of £1 each. Kinema proprietors, The directors are John F. Wood, tle Street, Liverpool, kinema pro- ; Herbert T. Smith, 3, Harring- reet, Liverpool, solicitor. Solici- J. Smith and Son, 3, Harrington Liverpool. Registered office: 19, Street, Liverpool.

**eann Theatres, Balbriggan, Ltd.** stered in Dublin, November 19. £9,000 in 9,000 ordinary shares each. Kinema proprietors, etc. ary: Daniel Breen.

**Wolheim, Ltd.** — Registered ber 24. Capital, £100 in 100 of £1 each. Theatrical and agents, kinema proprietors, etc. ubscribers (each with one share) ic Wolheim, 3, St. Andrew Road, -on-Thames, theatrical manager; E. Udale, 5, Hillcrest Avenue, secretary. The first directors be appointed by the subscribers. rs: Ashby, Rogers and Fournier, Henrietta Street, W.C.2.

**a Film Productions, Ltd.**—Regis- November 24. Capital, £10,000 in shares of £1 each. Objects: To e the business carried on at Picca- House, Piccadilly Circus, as eley Film Productions," film ers, etc. Solicitors: E. P. Rugg o., 12, Henrietta Street, W.C.2.

**an Productions, Ltd.**—Registered ber 13. Capital, £2,000 in 2,000 of £1 each. Producers of stage and films, etc. The directors are Palmes and James Wheatley, both of 19, College Crescent, N.W.3. ary: A. W. Croucher. Solicitors: son and Brewer, 30, Great James W.C.1. Registered office: 93-97, Street, W.

**ORTGAGES AND CHARGES**

**Cliff Gardens Theatre (Clacton),** 6, Broad Street Place, E.C.2.— ulars filed of £5,000 debentures ued November 1, 1943, the amount present issue being £500.

**ey Picture House, Ltd.,** Knowle, ck.—Debenture dated November 43, to secure £3,000. Holders: Nominees, Ltd.

**re House (Knowle), Ltd.**—Deben- ated November 10, 1943, to secure Holders: Branch Nominees, Ltd.

**Cinemas (Northallerton), Ltd.,** ford.—Debenture dated November 3, to secure all moneys due to ys Bank, Ltd.

**Realm Pictures, Ltd.,** 167-169, ur Street, W.1.—Debenture dated ber 16, 1943, to secure all moneys Lloyds Bank, Ltd.

**SATISFACTIONS**

**Cinemas (Bolton), Ltd.,** Darley Bolton.—Satisfaction in full on ber 2, 1943, of debenture dated ber 8, 1930, and registered ber 11, 1930, securing £5,000.

**Picture Playhouses, Ltd.,** Parlia- Street, Hull.—Satisfaction in full vember 8, 1943, of mortgage dated ber 30, 1931, and registered er 5, 1931, securing £30,000.

**EIVERSHIPS (APPOINTMENT OR RELEASE)**

**ish Independent Exhibitors (Dis- ion) Co., Ltd.,** 91, Shaftesbury e, W.1.—J. G. Saunders, of Canada Norfolk Street, W.C.2, and R. S. Smith (abroad on active service) to act as Receivers and Managers vember 11, 1943.

dstone Town Council have refused ssion for local kinemas to open on mas Day.

## SHARE MARKET

| | This week. | Move-ment. |
|---|---|---|
| African Theatres Ord. .. | 63/9 | — |
| Assoc.Brit.Pic.Corp.5/-Ord. | 16/- | — |
| ,, 6% Pref. .. .. | 23/10½ | — -/3 |
| ,, 4½% Debs. .. | £104½ | + £1 |
| A.P.P.H. Ord. .. .. | 24/- | — - 6 |
| Brit. and Dom. Films £1 | 3/9 | — |
| Brit.Lion7½%Pref.10/- .. | 11/- | — |
| Capital Prov. News 5/- | 4/3½ | — |
| Cine. Television Dfd. (6d.) | 8/10½ | — -/6 |
| Dufay-Chromex 5/- Ord. | 3/3 | — -/3 |
| Gaumont-British Ord. 10/- | 16/7½ | — -/1½ |
| ,, "A" Ord. .. .. | 7/7½ | + -/1½ |
| ,, 5½% 1st Pref. .. | 20/3 | — |
| ,, 4½% Debs. .. | £102½ | — |
| General The. Prefd. .. | 12/6 | — |
| ,, 6½% 1st Mort. Deb. | £101½ | —25/- |
| Mde Tussaud 1/- Def. | 1/6½ | — -/2½ |
| ,, £1 Prefd. Ord. .. | 17/- | — -/3 |
| Moss Empires £1 Ord. .. | 38/9 | — |
| ,, £1 Cum. Pref. .. | 22/4½ | — |
| Odeon 5/- Ord. .. .. | 25/9 | — -/6 |
| ,, 6% Pref. .. .. | 22/3 | + -/3 |
| ,, 5% Debs. .. .. | £104 | — |
| P.C.T. 10% Cum. Pref. .. | 35/6 | + -/9 |
| ,, Cum. "A" Pref. £1 | 28/6 | — |
| ,, Cum. "B" Pref. £1 | 28/4½ | + -/7½ |
| ,, Const. 7% Pref..... | 26/3 | + -/3 |
| Scophony (5/-) .. .. | 3/6 | — |
| Sound City (Films) 6% Pref. | 8/3 | — |
| Stoll Th. Corp. .. .. | 13/- | — -/4½ |
| Twentieth Cent. Ord. .. | -/11½ | — -/0½ |
| ,, 6% Pref. .. .. | 4/1½ | — -/1½ |
| Union Cinemas Ord. .. | 2/6 | — |
| ,, 1st Pref. .. .. | 19/9 | — |
| ,, 2nd Pref. .. .. | 19/- | — |

£1 shares unless otherwise stated.

# Film Shares Weaken

The lull in the kinema market continues. Reference in the Stoll report to a probable post-war capital reorganisation, offset the announcement of the payment of the first dividend for 14 years, and the shares declined 4½d. to 13s.

Other falls included one of 6d. to 24s., in A.P.P.H. ordinary, and of a similar amount to 8s. 10½d. in Cinema Television deferred. Dufay-Chromex 5s. ordinary lost 3d. at 3s. 3d., while Odeon ordinary, at 25s. 9d., were down 6d.

Madame Tussaud's issues lost a little of their previous rise, while amongst the debentures, General Theatres 6½ per cent. were 25s. lower at £101¾.

Among the few bright features were Provincial Cinematograph Theatre issues, among which the 10 per cent. cumulative preference advanced 9d. to 35s. 6d., while the "B" preference were 7½d. higher at 28s. 4½d. P.C.T. Construction 7 per cent. pref. gained 3d. at 26s. 3d., while A.B.P.C. 4½ per cent. debentures put on £1 at £104½.

*Continued from column 3*

Ltd., which the directors consider will be a useful investment in the future.

**Acquisitions**

Subsidiary companies during the year have acquired the freehold of the Grand Theatre, Derby (with possession at April, 1944), and a lease of the New Theatre, Cardiff (the latter with possession).

On the question of publishing a consolidated statement, Prince Littler states that this matter has been very carefully considered, but the directors regret that it is impracticable. The dates of the financial years of the majority of the subsidiaries, he says, are many months prior to the date of the balance-sheet of the parent company, and this, added to the war time difficulties and restricted staffs of both the corporation and the auditors, precludes any possibility of undertaking such a considerable amount of additional accountancy at the present time.

The board looks forward with confidence, given reasonable conditions, to a continuance of good business and to further improvement in the financial position of the group.

# Stoll's 200 per cent. Revenue Increase

## FIRST DIVIDEND SINCE 1929

**THE theatre and kinema boom during the air-blitz lull, and the new management have meant a 20 per cent. increase in the revenue of Stoll Theatres Corporation, Ltd., and the first dividend announcement for fourteen years.**

For the twelve months to September 30, 1943, the profit amounted to £38,309, compared with only £12,756 for the previous year. The figure includes a profit of £542 on the sale of investments, and transfer fees of £638.

After payment of the interest on bank overdraft (£905), directors' fees (£1,075) and income tax £727), there remains a profit balance of £35,600. In connection with the item of directors' fees, a note in the profit and loss account states that the fees from ten subsidiary companies totalled £5,305.

After deduction of the debit balance from the previous accounts a credit balance of £19,676 remains to be carried forward.

Profits of the parent and subsidiary companies for the year are in the neighbourhood of £170,000, subject to income tax. It is pointed out, however, that having regard to the deficiencies that exist in some of the subsidiaries, such profits are not wholly available for the purposes of payment of dividends to the Corporation—the holding company.

But six of the principal subsidiaries have, it is stated, a credit balance on their profit and loss accounts as at September 30 last.

**Interim Dividend**

The report states that the improvement in business has been maintained since the date of the balance-sheet. The directors therefore feel justified in paying an interim dividend of 2½ per cent., less tax, on the ordinary capital for the year to September 30, 1944.

This is the first distribution since the period to September 30, 1929, when 6.31 per cent. was paid.

The report also states that the Bedminster Hippodrome remains closed owing to substantial damage by enemy action.

Chairman Prince Littler calls attention in his review to the question of investments. These comprise a number of shares which were acquired on the incorporation of the company in 1928 at their then values, including Stoll Picture Productions, Ltd., the cost of which investment was about £400,800.

**Capital Adjustment**

Having regard to the fact that that company has a very large deficiency, Prince Littler says that it will be realised that at a future date there may have to be some capital adjustment in the structure of the corporation.

The board, however, feel that the proper time for such an adjustment is after the termination of hostilities, but the directors thought that members of the corporation should be informed of this position.

Dealing with other investments, the chairman goes on to say that there have been small additions in the investments of subsidiaries, of £6,142, and in associated companies of £61,544. This latter mainly refers to interest in Associated Theatre Properties (London),

*Continued in column 2*

# *NET PROFITS DOWN*

## *Result of Increased Taxation*

ALTHOUGH there was a reduction in net profits, due to increased taxation, Blackpool Tower Co., Ltd., are paying an increased dividend and bonus.

The directors, at their meeting on November 26, decided to recommend a dividend of 15 per cent. and a bonus of 7½ per cent., both less tax, a total of 22½ per cent., as against a distribution of 20 per cent. last year.

Net profit for the year to October 31 was £77,777, as against £80,109.

The net profit of the Winter Gardens Co., Ltd., which is owned entirely by the Tower Co., was £52,598, compared with £65,169.

A dividend of 22½ per cent. (against 20 per cent. last year) is being paid on the latter, which brings in £11,813 to the Tower finances, plus a balance brought forward of £41,193. This makes the Tower company's available total £130,783 (£123,643 last year).

Dividend on the 6 per cent. preferred ordinary stock, less tax, absorbs £1,200, dividend and bonus on ordinary stock £46,406, the sum of £30,000 is written off for depreciation, and £10,000 placed to maintenance and contingent fund, leaving a balance to carry forward of £43,177, which is slightly more than last year.

In the Winter Gardens accounts £30,000 is allowed for depreciation, £5,000 added to maintenance and contingent fund, and £10,296 carried forward (£10,711 last year).

The annual meeting is on December 17.

**THICKETT & LAW, F.A.I.**
have received instructions to offer for SALE BY AUCTION on the premises on THURS., the 9th DECEMBER, 1943, at 2.30 o'clock in the afternoon
*(subject to Conditions of Sale to be then produced and unless previously sold by private treaty).*

**All that well-known and old established**

**THEATRE**
*known as the*

**HIPPODROME**
**ELLISON STREET, ACCRINGTON**

The Theatre is fully equipped as a Cinema and for Live Shows with a full size Stage and seven Dressing Rooms, and seating accommodation for 1,026. Vacant possession will be given on completion of the purchase.
The Theatre will be sold with the benefit of, and subject to an agreement with the Western Electric Co., Ltd., with regard to the Western Electric sound projector system installed in the Theatre.
Central Heating from Gas Boiler.
The property is Leasehold for a term of 999 years from 1st July, 1908, and subject to a yearly rent of £125.
The purchaser will be required to take over certain fittings and furniture belonging to the present tenant. An Inventory of these items may be inspected at the offices of the Auctioneers, the Solicitors' offices, and on the premises. The property may be viewed on any week-day.

For further particulars apply to the Auctioneers
**3, Deansgate, Blackpool. T.N. 1266, or to Messrs. T. & F. Wylie Kay, Hodgson & Adshead, Solicitors, 6, Queen Street, Blackpool, T. N. 2600.**

# PORTSMOUTH DISCUSSIONS WITH N.A.T.K.E.

## Grading Schedule Submitted

**NEGOTIATIONS with the N.A.T.K.E. in regard to wages and conditions in the Portsmouth area were reported upon at the monthly meeting of the Portsmouth and Isle of Wight branch, P. J. Milsom presiding. A scheme of grading based on (*a*) main and rural towns, and (*b*) on average takings and the active terms of the agreement will be submitted to the December meeting of the branch.**

The special committee appointed to meet N.A.T.K.E. representatives reported that it was agreed that the theatres should be graded under main and rural towns as follows:—

Main Towns.—Aldershot, Fareham, Gosport, Portsmouth, Cosham and Southsea. Rural Towns.—Alton, Emsworth, Farnborough, Fleet, Hayling Island, Havant, Lee-on-the-Solent, Longmoor Camp, Odiham, Petersfield and Waterlooville.

It was also agreed that the grading of theatres should be on the average net takings over the previous 52 weeks or the last certified accounting period as follows: Up to £80 per week, "Special"; £80 to £175, Grade "C"; £175 to £325, Grade "B"; £325 to £750, Grade "A"; £750 and over, "AA."

### Sussex Example

It was further agreed to adopt the wages scale as laid down in the schedules of the Sussex agreement, the wages for theatres graded "AA" to be submitted by Mr. O'Brien and subject to further agreement. In other respects, the terms of the Sussex agreement were adopted subject to certain modifications. Rates and conditions of employment regulating Sunday performances are to be further considered prior to March 31, 1944.

The SECRETARY, A. Daniels, stated that members had been circularised regarding the grading of their theatres, and the actual terms of the agreement would be submitted to the December meeting of the branch.

On the proposition of the CHAIRMAN, seconded by S. H. PARSONS, it was decided to send a letter of appreciation to S. K. Lewis for presiding at the meeting of the Special Committee.

### Vice-chairman Resigns

A letter was received from R. Davies Beynon, of the Classic Kinema, regretfully resigning his position as vice-chairman of the branch and liaison officer for man-power problems, on his transfer to head office.

The CHAIRMAN said it was a great blow to the branch to lose their vice-chairman, but he was sure he was expressing the opinion of all of them when he said how pleased they were to know that Mr. Beynon's services were now being utilised in a higher capacity. He moved that a letter be sent to Mr. Beynon thanking him for his services during his four years' association with the branch and conveying to him their good wishes for the future.

F. B. B. BLAKE seconded, and CHARLES CLARKE recalled the excellent service rendered by Mr. Beynon as chairman of the Special Committee on A.R.P. problems. "We shall certainly miss his forceful personality," he added.

The proposition was carried unanimously.

### His Successor

Mr. BLAKE then moved that A. Levison be elected to the vice-chair. Mr. Levison, he said, was one of the few remaining independent exhibitors, and a most constant attendant at the branch.

Mr. CLARKE seconded, and Mr. Levison's election was also unanimous.

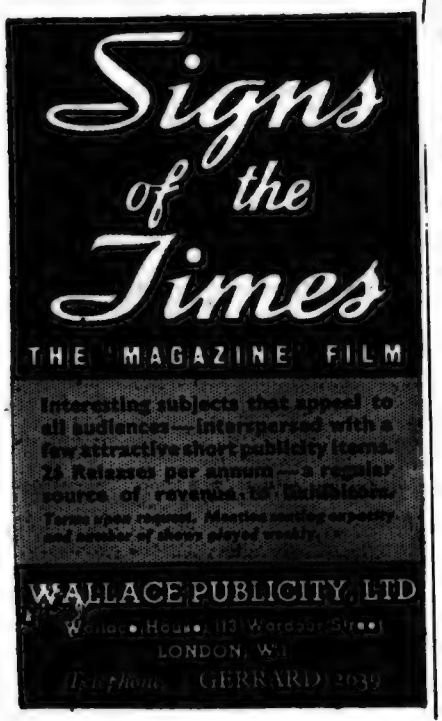
### National V.-P.

Leicester branch wrote bringing to notice the nomination of G. H. Scarborough for the vice-presidency of the C.E.A., but it was decided that consideration of this matter should be deferred to a later meeting.

### P. of W. Appeal

The SECRETARY reported that in connection with the C.E.A.'s annual collection in the kinemas for the Red Cross and St. John Prisoners of War Fund the branches were asked to suggest the most suitable dates in their various localities.

The CHAIRMAN suggested that the appeal should be deferred until the end of April in the Isle of Wight, while March was favoured by the Portsmouth members, and it was agreed to notify head office accordingly.



## Educationists Should Control Kinemas

Addressing the Romford School of Christian Social Study at Romford Dr. Marjorie Reeves, M.A., Ph.D. (Oxford University lecturer), declared that as the kinema was the chief source of children's education it should not be controlled by a commercial enterprise. She suggested that an Educational Watch Committee should be formed to advise and approve kinema programmes.

*Edgar Bergen and Charlie McCarthy in STAGE DOOR CANTEEN (U.A.), generally released this week. It scored a great box-office triumph during its run at the Leicester Square Odeon*

# RENTERS AND FILM CONDITION

## Portsmouth Urges More Co-operation

Arising out of General Council business, F. B. B. BLAKE reported that the Portsmouth resolution urging that a log book should be kept in each film box for recording the condition in which films were received had been referred to the General Purposes Committee, who would have before them information as to the schemes in operation in other branch areas when the matter was again discussed.

CHARLES CLARKE stated that Mr. Blake made out a very good case for the resolution, but he was rather surprised at the general trend of the discussion. Some delegates seemed to be of the opinion that if they trained their operators in the care of films that was all that was necessary. They seemed to overlook the fact that the exhibitors had a right to ask the renters to examine the films occasionally, and not to send them out on a three months' tour without any examination at all. The attitude of some of the members of General Council seemed to be that the renters must not be worried, and that the exhibitors must make their operators film-conscious. They wanted to know that the renters were co-operating.

The CHAIRMAN said he hoped that the branch resolution would receive the support of the General Purposes Committee.

## Staff to Combat Vandalism

A 12-year-old boy was put under probation at Belfast Juvenile Court and his father ordered to pay 20s. compensation and costs for maliciously damaging a seat at the Broadway, owned by Curran Theatres, who prosecuted.

Paul Curran said that an usherette caught the boy slashing a seat. During the past year 57o seats had been slashed in the Broadway. This was small compared with the damage done in other kinemas and theatres in the city. He had six members of his staff specially trained for the prevention of vandalism in the Broadway Cinema.

# Maximum Rental Scale Deman

## PORTSMOUTH DE

*THE film rental po occupied the attentio members of the Portsm and Isle of Wight branc which F. B. B. Blake cated the fixing of maxi percentages for first, se and third runs.*

Mr. BLAKE said that many small kinemas, which pre ran on flat-rate bookings, ha forced to accept sharing ter they found themselves un make money when they had 40 to 50 per cent. for their They were therefore press some action to be taken matter, and the K.R.S. ha agreed to meet the Film Committee of the C.E.A.

"The American renters bragging about the colossal they were making, and ove they were putting on the s with the result that film were going up out of all tion. Unless the *status* regard to flat-rate booking restored many exhibitors find themselves out of b after the war, when they have to face the severe comp of other forms of entertai now in abeyance.

The CHAIRMAN (P. J. Milsom) felt that exhibitors up and do country were rather loth to tal film rentals, but he thought tha good might be done if they were to send their suggestions in c to the Film Rentals Committee noped for a quick termination war, but when it came they know what the effect would be attendances at their kinemas. third of 50 per cent. pictures wer 50 per cent. at the box office, an film booker should try to do could to reduce rentals. The system was very unfair to the sm

R. DAVIS BEYNON (vice-chairma that the small halls could only flat-rate bookings, because thei heads were out of all proportion takings.

CHARLES CLARKE said he was s that the branches had not been submit concrete cases in confid the Film Rentals Committee, that would give them something o to work.

Mr. BLAKE replied that membe been asked to pass on their co to the General Secretary, and i cases Mr. Fuller had been succes ironing out their difficulties. could only evolve a scheme different maximum percentages f second and third runs, then they be doing something to help the man.

## Attendant Assaulte

At Bolton, on November 22 Roper, Westhoughton, was fine with 7s. costs, for assaulting Tunstall, an attendant at the Westhoughton.

Complainant said he had to kn defendant's child for throwing audience. After he had sent t home, Roper arrived at the kinem in a temper said: "Send my b again and I'll bash your — brai He took hold of Tunstall's arm pushed him towards the other end kinema.

"My child was heartbroken," Roper in court.

# SUNDAY OPENING AND FILM RENTALS

## Sheffield Members Full of Fight

**SUNDAY opening was again turned down by the Sheffield branch of the C.E.A. at the monthly meeting, held on Friday last. An appeal was made to members to do whatever they were asked by the General Council in the films rentals struggle. The Chairman, E. C. Clayton, presided.**

ENNIS C. WALLS, who had asked the subject of Sunday opening be opened, said he believed that ain terms had been offered to exhibitors by the authorities, whether they had been ac-ted or not he was not sure.

oun. HAROLD S. GENT said the ms and conditions which were sed by the City Council early 1941 only applied to the period to the end of the year. There e no terms and conditions at sent; standing on the minutes of Council regarding Sunday ning. Again, in answer to Mr. lls, he said the Council had still necessary permission to grant nces under the Defence Regu-ions.

r. WALLS, to show progress, ved "that this branch approves the principle of Sunday opening, d to reopen negotiations with Council on the terms and ditions." DAVID HEUGHAN nded.

### pendent Action

W. KEETON said in regard to the ion last year he thought certain bers took it into their own hands, there had been no apology from regarding the position and atti-they took. Until apologies were ed he did not think the question ld be reopened.

it was reopened, then it was his con-on that there should be a representa-meeting of all Sheffield exhibitors—as not speaking of those outside the ing area—who would fill in a ques-naire to be sent out whether or not were in favour or not—"yes" or —in regard to Sunday opening. there would be a clear indication many members really wanted it and many did not.

the answer was against opening, the matter should be lapsed until time came when there was again a rity in favour.

K. LEWIS said that was against the . If members did not attend, it their look-out. A decision should be at the meeting which was binding r branch.

. F. BRINDLEY said although he was in favour of Sunday opening, he did see why they should have these ex-breath-taking speeches. If anyone ed to open, why should they not

. HEUGHAN said he brought up the er last time, and he was prepared delegise for acting, or trying to get day opening for those who wanted it. ught that many present did not want but there was no city in the country size of Sheffield which had not day opening, and he thought the ch should bring the matter forward the benefit of those who did want it.

### rban Halls

T. DOBSON said he wanted to explain position of those in the suburbs. If did not want to open in the suburbs, the people attracted to the centre d possibly spend money on Sunday then not have the money to spend on day night shows in the suburbs.

. KEETON said he accepted Mr. an's apology. "I was in the chair e time and ruled the meeting," he d.

r. TOOTHILL proposed an amend-that the branch did not approve of Sunday opening, and Mrs. E. M. BURROWS said she demanded a poll if necessary.

A member, speaking as an exhibitor and also as an ex-Serviceman, said he did not think, so far as profit was concerned, that it would benefit exhibitors, but as an ex-soldier he knew the need for entertainment on Sundays, but were they going to put that against employees, who had done their share of work during the week and were entitled to their Sunday off, as exhibitors were?

Mr. LEWIS said he sympathised with what had been said by those who did not want Sunday opening. "It is a very democratic country, and nothing should be forced on anybody unless they particularly wanted it. But at the same time those who do not want Sunday opening should equally abide by a decision not to obstruct those who do.

"I understand that the Council have the right to grant Sunday opening. If it is under a military Order, then it is obvious those powers have been asked for at the behest of some highly placed military commander, who probably knows that those in the Services have nowhere to go except to places not perhaps so beneficial as kinemas.

"I think if Mr. Walls' resolution were out that 'if this branch approves that those who want Sunday opening can have it,' it would be different, and perhaps not receive so negative a result.

"In regard to employees, in other parts of the country where Sunday opening is in vogue it is a fact that the employees, who are getting a day and a night off in the week—and perhaps for the first time in many years—appreciate it.

"I speak feelingly. I was a manager for 14 years. My circuit had Sunday opening at one place, and for certain reasons decided to close again. To our surprise we got a 'round robin' from the staff asking for reopening, because they appreciated their day off during the week.

### Look Ahead

"Any money made out of Sunday opening goes in Excess Profits Tax, but I am looking ahead to the post-war period. Rightly or wrongly I think that after the war it might be that Sunday opening will continue, and if you visualise the position where, on the cessation of hostilities, we are going to get keener competition from greyhound racing, football, racing, concerts, and so on, which cannot take place with the same intensity as during the war, kinema receipts would drop.

"As in Birmingham in 1932, it might mean the closing down of some of the smaller kinemas. I know that in 1933-34-35 there were kinemas in Birmingham who, had they not made profits on Sundays, would have made no profit at all," he added.

### An Amendment

Mr. LEWIS said he would suggest that an amendment be put "That this branch approves Sunday opening for those who consider they might be justified in applying for it." He did not want there to be a position that "I don't want Sunday opening, and therefore no one else should have it." That would be against democratic ruling and government as it was understood.

The CHAIRMAN said he was of the opinion that the Watch Committee would not consider Sunday opening unless there was a general demand for it by the exhibitors, and one of the first questions they asked last year was "How many of you people want to open on Sundays?"

### Authorities' Query

Mr. KEETON said last time they were asked if the Association was for or against S.O. and they could only tell them that the branch had voted against it. He firmly believed if some made a further application for S.O. they would not get it.

Mr. HEUGHAN said he believed the Watch Committee, if approached again, would be in favour if the request came from the branch as a branch. He knew that on the last occasion it fell down because the request did not come from the branch, but from a few exhibitors who wanted to open.

Mr. BRINDLEY said to put it in a nutshell, the Watch Committee did not want to grant S.O., but in view of the great public opinion and agitations they wanted to throw the onus on the exhibitors, who objected.

Mr. KEETON said no matter how they camouflaged it they could not get away from the fact that they either voted for or against.

Mr. WALLS said he was prepared to withdraw his resolution and support the one as framed by Col. Lewis.

### The Suburbans

When it was mentioned that every member was entitled to vote constitutionally, whether he came within the city boundary or not, S. KIRKHAM suggested that the Chairman ask those outside to refrain from voting.

The CHAIRMAN said they could do as they wished.

When the vote was taken eight were in favour of the resolution and ten against, and, when it was put to a card vote—proposed by S. K. LEWIS and seconded by Mr. WALLS—seven were for and thirteen against.

The CHAIRMAN said he did not know whether he should say he was sorry or not. He had tried to be patient and give everybody a fair hearing. He did not know whether those gentlemen would give up the idea, but he did not think anyone wanted to stop them. There may be a call for S.O., particularly in the centre of the city.

### Rentals

Coun. GENT, in a report on the Film Rentals Committee meeting, said that the subject was a pain to those in the Industry. "It has been so ever since the advent of 'talkies,' and the producers, or producers' distributors, especially those of a Yankee origin, are not content with their pound of flesh, but are demanding everything that goes with it, and the result is that the General Council are looking upon the matter in a very serious light. The difficulty is to get unanimity among 4,000 exhibitors.

"The K.R.S. one moment tell us: 'Well, we have nothing to do with the manner in which our members conduct their own businesses,' and will follow that up the following day with a circular issued under the heading of the K.R.S. to the fact that members must not do so-and-so, and likewise that Smith, Brown, Robinson and Jones shall not be permitted to trade on flat rates—despite the fact that they have dealt on flat rates since they started exhibiting, and that they must come under sharing terms."

### "A Hitler Stunt"

Coun. GENT said they had tried a Hitler stunt—they did not go for 4,000 exhibitors, but about 40—and if they captured them they would try to get another 60, and so on.

Coun. GENT, who said he would not pay accounts without invoices and did not intend to do so, said the consequence to exhibitors who had come within the restriction clause was that their shows were closed down, and what were they to do? It was a question then of putting the theatre on the market and trying to get a bidder, but that was of no use unless they could get the wherewithal to carry on the business.

### After Theatres?

The outcome was that certain people saw this as a means to an end whereby the renters would be able to get hold—not content to deal only with the renting of films—of theatres. He was rather disappointed that along with this report a certain circular which had been sent out by the K.R.S. had not been published.

Reading the Trade journals at a later date than the meeting of the General Council one saw that apparently the attitude of exhibitors had caused a certain amount of fluttering in Old Compton Street, and he understood that the telephone lines between Mr. Hill and Mr. Fuller had been exceedingly busy with the result that there was to be a meeting between the C.E.A. and the K.R.S. on the vexed question.

Certain members looked upon it that the time was not far distant when second features and then short films would have to be bought on a percentage basis. That was a thing to which the General Council, and he thought all members present, were strongly opposed. "We do carry on our business in such a manner that we have a certain idea what our profits may be, and we certainly do not want people in Old Compton Street knowing exactly what our profits are to a matter of 100 per cent. At the present time they probably estimate our profits in the region of 82½ to 85 per cent."

### A Further Report

There would, he said, be a further comprehensive report from the Films Rental Committee at the next General Council meeting. It was all right saying: "Well, it does not matter much whether we pay 40 per cent. or 45 per cent. for films at the present time because all the money we save goes in E.P.T."

Col. Lewis had given food for thought. There was no doubt that when the war had finished, and particularly so far as the European side was concerned, and the troops away, that there would be much less revenue in the box-offices.

Also, they could not anticipate what may happen when Budget time came. It was therefore essential that exhibitors should keep an eye on all the film renters, not only for the features, but also on second features or follow-up programmes.

They should go carefully, for once they had struck a basis of rentals for films the renters were not going to reduce them without a tremendous struggle. It was of no use waiting until profits had ceased to exist and then trying to fight. Exhibitors might as well fight now.

At the next General Council meeting they may have some definite basis on which to work, and if the General Council, in its wisdom, asked exhibitors to carry out certain matters he hoped they would do so.

### A National Move

Mr. CLAYTON said this was something to do with the matter he brought up at the last January meeting when he drew attention to film rentals going up considerably. He thought it was not a thing to deal with locally, but nationally.

Now, after ten months, it was coming to a head. He attended the General Council meeting and he was never more interested. Delegates seemed to be very enthusiastic.

"All I have to say is that if it comes to a 'show-down,' which it very likely will, we shall be asked to do something and if we stick together I am sure we are strong enough to do it to stop these rentals going up and up. I am afraid that 50 per cent. may be the minimum in 12 months' time.

"I think our members ought to call their directors' attention to this matter and sound them on it and try to get them in the mood to join in the struggle if that comes about."

Mr. KIRKHAM said he thought it needed a resolution supporting it, but the CHAIRMAN said he did not think that was necessary.

Mr. BRINDLEY said that talking about sticking together touched him. He had been a member many years, and he had seen resolutions passed that exhibitors should not go above 40 per cent., etc., and had later known people sign above the figures. How were they going to stick together when that went on?

Mr. KEETON said exhibitors were going to reform. (Laughter.)

Mr. BRINDLEY said it had been a pet thing of his to tackle this thing, but he was only a unit. Could any means of any reform being made be binding?

The CHAIRMAN said they could only hope that reformation had come about. If it had not, then he was afraid some were going to be punished very heavily for it.

# New Films at a Glance

| Title and Renter. | R.T. and Certificate. | Stars. | Remarks. | Box-Office Angle. |
|---|---|---|---|---|
| † Desert Song, The (Warner)—American. | 94 min. (U) | Dennis Morgan, Irene Manning, Lynne Overman. | Glamorous Technicolor romantic comedy melodrama, lavishly adapted from the evergreen stage success. Intriguing story, acting versatile, numbers tuneful. | Excellent general bo Great for the family |
| Doctor Takes a Wife, The (Columbia)—American. | 87 min. (A) | Loretta Young, Ray Milland, Reginald Gardner. | Fun-packed narrative of girl authoress who didn't like men and the young doctor who pretends to take her as a wife. | Feast of fun for all Safe for youngsters. |
| Gals Incorporated (G.F.D.-Universal)—American. | 61 min. (U) | Leon Errol, Harriet Hilliard, Grace McDonald. | Snappy farcical comedy musical. Story slight but bright, star in good form and staging polished. | Good light support. S the family. |
| Jane Eyre (20th Century-Fox). | 97 min. (A) | Orson Welles, Joan Fontaine, Margaret O'Brien. | Romantic melodrama, superbly adapted from Charlotte Bronte's classic. Appealing story of tender romance. Acting and presentation brilliant. | Outstanding offering f classes. Should not youngsters. |
| † Phantom of the Opera (G.F.D.-Universal)—American. | 93 min. (A) | Nelson Eddy, Susanna Foster, Claude Rains. | Spectacular all-Technicolor period musical melodrama. Music impressive and staging lavish. | Excellent title and star ing for the masses. for youngsters. |
| Song of Texas (British Lion-Republic)—American. | 70 min. (U) | Roy Rogers, Sheila Ryan, Barton MacLane. | Spectacular, invigorating outdoor romantic musical comedy melodrama. Story actionful, numbers tuneful. | Capital Western fare. for the family. |

† Technicolor.

# REVIEWS FOR SHOWMEN

## The Desert Song

*Warner. American (U). Photographed in Technicolor. Directed by Robert Florey. Featuring Dennis Morgan, Irene Manning and Lynne Overman.* 8,536 *feet. Release not fixed.*

GLAMOROUS Technicolor romantic comedy melodrama, freely adapted from the evergreen stage success. It is set in Morocco on the eve of World War II, and covers the dashing exploits of a handsome young American who secretly becomes a leader of the Riffs and neatly thwarts a sinister Nazi attempt to gain control of North Africa. The political aspect of the tale is not too clear, and the co-stars, Dennis Morgan and Irene Manning, are occasionally dwarfed by the scope and richness of the canvas, but the showmanship and ingenuity with which rousing action, tuneful song and glittering romance are interpolated promotes a more favourable overall impression. Technicolor does the rest. Excellent general booking, a popular box-office certainty on title values alone.

**Story.**—Paul Hudson, an adventurous young American, comes to Morocco after fighting in Spain and takes a job as a café pianist. He quickly gains the confidence of the roughly handled Riffs, and, under the name of El Khobar, leads them against their French oppressors. Colonel Fontaine, a high French officer, and Yousseff, the Caid, a wealthy and influential Arab secretly in the pay of the Nazis, are interested in a railroad project linking a Mediterranean port with Dakar. Paul knows that Yousseff is playing a double game and he and the Riffs continually harrass those working on the line. Meanwhile, Paul and Fontaine become rivals for Mlle. Margot, an attractive singer. Eventually, Fontaine discovers that Paul is El Khobar, but once Paul convinces him that he is being hoodwinked by the Nazis he joins forces with Paul in the fight against Yousseff and his backers. They win and true romance has its way.

**Acting.**—Dennis Morgan is a manly, good-looking Paul, and Irene Manning is a ravishing Margot, but both fall a little short of histrionic and vocal demands. Bruce Cabot, Victor Francen, Faye Emerson and Gene Lockhart are the main props in straight rôles, and Lynne Overman and Curt Bois in comedy.

**Production.**—The political asides, although at no juncture crystal clear, have been slightly strengthened to give the play topicality, but otherwise few liberties have been taken with the original script. The main ingredients are romance, comedy, spectacle and song, and for the most part they are permitted to commingle with impeccable showmanship. True, the entertainment has its roots in war and preparations for war, but it so effectively drapes its fundamentals with glorious desert panoramas, seductive dance ensembles, exotic café sequences, bright cross-talk interludes and enthralling love scenes, appropriately accompanied by haunting melodies, that, paradoxically enough, it furnishes its own glamorous and infallible antidote. Technicolor doubly sugars the agreeable, nay, delicious, pill.

**Points of Appeal.**—Intriguing tale, versatile cast, tuneful numbers, rousing action, glamorous romance, superb scenery, Technicolor and big star and title values.

## Song of Texas

*British Lion-Republic.. American (U). Directed by Joseph Kane. Featuring Roy Rogers, Sheila Ryan and Barton MacLane.* 6,236 *feet. Release not fixed.*

HERE we have another of Republic's spectacular, exuberant, invigorating and disarmingly ingenuous "all including the kitchen stove" outdoor romantic musical comedy melodramas. The sturdy basic plot turns on the machinations of deep-dyed villains out to prevent a non-combine rodeo outfit from operating, and the effective countermeasures of the true-blue hero, while the trimmings range from gay and tuneful fiesta sequences to the grand finale of a cracking wagon race. Versatile teamwork—Roy Rogers rings the bell again—well chosen song numbers and superb scenery furnish an irresistible finishing touch. Capital western fare for all classes, and the family in particular.

**Story.**—Roy Rogers, a singing cowboy, and "The Sons of the Pioneers" are featured in a travelling rodeo run by the unscrupulous Calvert Brothers. Sam Bennett, a dissolute yet big-hearted old-timer, is matched against Roy in a wagon race, but the Calverts deliberately cause him to lose. Later, Roy learns that Sam is expecting a visit from his daughter Sue, and that she thinks he is a wealthy ranchowner. Roy and his boys eventually leave the Calverts and start up on their own. When Sue arrives, they lead her to believe that Sam is their boss, but in her ignor she later allows the Calverts, who, meanw have done their best to keep Roy and his out of the rodeo business, to buy a half- in the outfit. There is a showdown, and sides bank their all on the result of a w race. Needless to say, Roy steers the wi team.

**Acting.**—Roy Rogers is in great form a singing, two-fisted Roy, Sheila Ryan attractive Sue, and Barton MacLane and liam Haade are equally well cast as th lainous Calverts, and Arline Judge and Brady form a useful comedy team.

**Production.**—The story, which, inciden thinks of practically everything, and makes ample provision for tuneful song only gets away to a good start, but effec increases its pace as it approaches its spec lar wagon race finale. As for the climax it is executed with first-rate showman The scenery, too, is something to shout a The whole is colourful, healthy, actionfu door fare for kids of all ages.

**Points of Appeal.**—Straightforward, fisted plot, bright and congenial embe ments, vigorous and versatile charact tion, hearty action, tuneful numbers, values, and corking climax.

## REISSUE

## The Doctor Takes a Wif

*Columbia. American (A). Directed Alexander Hall. Featuring Loretta Y Ray Milland and Reginald Gardner.* 7,93 *Release not fixed.*

RACY, vociferous entertainment. romantic comedy where circumst demand that two should appear to be m and live a life of domestic bliss.

The girl in the case is stranded and o a lift by a young doctor. When it com their knowledge that a youngster has t "Just Married" card to the back of the and this has also been discovered by paper men, they are compelled to ma the deceptions which keeps the film a ru fire of mirth-making complications.

With a spice of naughtiness and an sistible feminine angle, with smart dia and attractive star value, it provides exc entertainment for all classes.

Reviewed previously in the KINE. W of August 22, 1940.

*Continued on page 35*

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## Phantom of the Opera

*ral F.D.-Universal. American (A). ographed in Technicolor. Featuring n Eddy, Susanna Foster and Claude ins. 8,338 feet. Release March 27, 1944.*

TACULAR all-Technicolor period musical melodrama sturdily fashioned the homicidal eccentricities of a humble ian who murders and plunders secretly ther the career of a talented young . Claude Rains contributes a sound ral in the lead, and Susanna Foster Nelson Eddy adequately meet histrionic rocal demands in direct support. The of the players, too, are of firm stature. for the settings, the eerie vaults of the Opera House provide an effective if not exploited field for the macabre, while ous interiors furnish an equally fitting g for impressive music and song. The spects of the film, the melodramatic and eratic, merge for the most part into a antial, exciting and novel whole. Ex- t title and star booking for popular

y.—Erique, middle-aged "first fiddle" Paris Opera House, worships from afar ine DuBois, a young and talented , and secretly pays for her musical tion. Suddenly he is dismissed and, rate for money, approaches a famous firm sic publishers with a piano concerto. waiting some considerable time he someone playing his music and im- ely jumps to the conclusion that his sition has been stolen. In his rage he the head publisher and is in turn by a bath of acid, hurled by the pub- 's secretary.

ly disfigured, he makes his escape finds a home in the vaults of the Opera . He becomes more determined than to help Christine and, after poisoning r of the Opera House so that Christine ake her place, causes an enormous chan- to crash on a crowded audience. Mean- , the innocent Christine has two stal- uitors in Anatole Garron, a famous e, and Raoul Daubert, the handsome of police, and in the end they save ine's life when it is threatened by the completely mad Erique. Erique con- ly dies, following a cellar fight, and e and Raoul are, amusingly enough. alled by Christine's public.

ng.—Claude Rains acts competently in ficult rôle of Erique; Susanna Foster pleasantly and looks attractive as ne, and Nelson Eddy also sings well Anatole, and displays a neat sense of y in partnership with Edgar Barrier, ingly well cast, as his romantic rival. The supporting players, like the are adequate without being out- ing.

duction.—The roots of the pathological re firmly planted in the vaults of the Opera House, but strangely enough few gripping thrills spring from its humid atmosphere. The emotional , too, suffers unduly from directorial nt. The music is taken from , Chopin and Tschaikowsky. period settings and costumes, superbly graphed in Technicolor, too, carry thrills of their own. The fact that the picture is better opera, or rather operetta, than a thriller, should not, however, impair its popular success. Apart from its box-office title and stars it offers terrific money's worth, inasmuch as it represents a visit to Covent Garden and The Lyceum in one go. Its escapist value is also entitled to consideration. So are its obvious exploitation angles.

**Points of Appeal.**—Unusual story, exciting climax, sound and versatile characterisation, good music, Technicolor and, above all, big title values

## Jane Eyre

*20th Century-Fox. American (A). Directed by Robert Stevenson. Featuring Orson Welles, Joan Fontaine and Margaret O'Brien. 8,662 feet. Release February 21, 1944.*

ROMANTIC melodrama, magnificently adapted from Charlotte Brontë's famous classic, this film tells a sombre, yet beautiful story of profound emotional appeal. In following the life of a charming girl whose unhappy childhood is superseded by romance with a man whom she later discovers to be already married to an insane wife, it is noteworthy for its diversity of character and compelling tender, human qualities, as well as for the dramatic power of the story.

Superbly staged and brilliantly portrayed, this best-seller of last century, though naturally old-fashioned in conception, could not, perhaps, have been produced at a more opportune time. Outstanding entertainment in any company, it is one which will, in addition, act as a magnet to those not usually addicted to the kinema, and prove itself a veritable money spinner. Excellent general booking.

**Story.**—Jane Eyre, a small orphan, is sent to live with her harsh Aunt Reed, who soon tires of her and has the child transferred to an orphanage. Under the tutelage of hypocritical and cruel Mr. Brocklehurst, Jane spends ten years of misery, and when due to leave, finds a post as governess to Adele Varena, the small ward of Edward Rochester, of Thornfield Hall, a queer tnd embittered man. When Jane learns that he is to be married she is suddenly made aware of her love for him and decides to go away, but Rochester, who is really in love with her, persuades her to stay and offers her marriage.

She accepts, but the ceremony is stopped, and, for the first time, she discovers that her husband-to-be is already married and that his wife, an incurable lunatic, is incarcerated in Thornfield Hall. Despite Rochester's impassioned appeals, Jane leaves him, but soon afterwards is impelled to return. She arrives at the Hall, only to find it a smoking ruin, ignited by the mad woman, and Rochester blinded by his unsuccessful efforts to save her. Jane is able to comfort him, and, following their subsequent marriage, his sight is gradually restored.

**Acting.**—Orson Welles is singularly suited to the rôle of Rochester; he has a striking personality, excellent speaking voice and fine histrionic ability. Joan Fontaine is immense as the timid and delightfully feminine Jane. Both win tremendous sympathy. Henry Daniell is excellent as the sanctimonious, villainous head of the orphanage, and Peggy Ann Garner, as the child Jane, and Margaret O'Brien, as Rochester's ward, are amazingly clever youngsters. The supporting players are, without exception, finely cast.

**Production.**—Charlotte Brontë's story makes impressive, powerful melodrama and is likely to prove equally outstanding on the screen to-day as it has done in classic literature of the past. Though, in the light of present day, it is, perhaps, prone to exaggeration, it embodies all those dramatic cliches which have proved so universally popular. Feminine appeal is tremendous.

The sadness pervading the story is doubly reflected in the many artistic, but bizarre exteriors and in the austere and magnificent staging of the baronial-like hall. First-rate story, impressive direction, polished treatment and inimitable characterisation are, in fact, responsible for a memorable screen offering.

**Points of Appeal.**—Holding, compelling story, powerful emotional appeal, magnificent production qualities, holding feminine interest and outstanding title and star values.

## Gals Incorporated

*General F.D.-Universal. American (U). Directed by Leslie Goodwins. Featuring Leon Errol, Harriet Hilliard and Grace McDonald. 5,517 feet. Release January 3, 1944.*

SNAPPY farcical comedy musicale turning on the fruity financial transactions of a gay and incorrigible rogue. There isn't much of a plot, but the ladies of the cast are both attractive and versatile, the song numbers are popular, the dance items are effectively put over and the staging is polished. Furthermore, Leon Errol, happily cast in the leading rôle, neatly and inimitably performs the duty of cocktail shaker. Good light support, a palatable screen aperatif.

**Story.**—Cornelius, a wealthy but susceptible zipper king, finances a number of attractive girls in a night club venture. Jennifer, Cornelius's autocratic sister, holds the purse strings and threatens to cut him off unless he leads a more sedate life. In order to hoodwink Jennifer, the girls arrange for Molly, one of their most alluring members, to pose as Cornelius's wife. She does her stuff, but complications arise when Bill, Cornelius's handsome soldier son, arrives on the scene. He really believes his father and Molly are married and accuses her of being a gold-digger. Inevitably, the quarrel leads to love, but Gwen, an unscrupulous rival for Bill deliberately stirs up further trouble. However, just as she is about to land Bill a lively twist paves the way to a completely satisfactory ending.

**Acting.**—Leon Errol turns in an amusing portrayal as the jittery and susceptible Cornelius, Grace McDonald and Harriet Hilliard are effective in contrast as Molly and Gwen, David Bacon is a manly Bill, and Betty Keane dances cleverly as another of the girls.

**Production.**—The story, which, by the way, is lightly coloured with bedroom farce, smoothly sandwiches music, song and dance between boisterous straight comedy situations, and the tiers, in turn, mount to merry yet completely innocuous light entertainment. Well staged and of convenient footage, it is just the stuff to play with a strong first feature.

**Points of Appeal.**—Slight yet bright story, lively performance by Leon Errol, attractive support, good tunes, clever dancing, elegant staging, convenient footage and intriguing title.

Continued from page 3

## TRAINING THE DISABLED

may be expected that the months of the New Year may e scheme in operation. The ment's one aim is to see that en are placed in employment has the prospect of perman- and the Trade training e is so conceived that it avenues of employment in the electrical industry should the trainee desire such work.

Exhibitors feel, however, that they too should have some degree of assurance that, after having given effect to a training scheme they should reap some reward by retaining a man for a period at least.

Continued from page 3

## ECHO OF 1936 FILM DEBACLE

money for financing specific films, but that a portion of the money was used in wasteful general expenditure at the studios.

The Big Five banks withdrew from this scheme when they learned of the big losses in which insurance companies were already involved.

It was revealed that fantastic and wasteful expenditure characterised several of the spectacular studio flotations attempted. It was alleged that at least £1,000,000 of the £4,000,000 borrowed was frittered away on worthless pictures, fantastic salaries, muddle and mismanagement.

G

# Big Crowds at Islington

## "BLUE FOR WATERLOO"

A LARGE crowd of dancers has thronged the big stage at Islington through the last week for dance hall scenes in the Gainsborough film "Blue for Waterloo," now half-way through its shooting schedule.

There is a sudden invasion by plain clothes men and Military Police, a stir among the dancers and then a quiet lining-up of civilians and forces into separate rows for identity cards and leave passes to be checked. There is the sudden attempt to disappear on the part of a few soldiers caught without passes or civilians trying to evade service. These are quickly arrested by the police except for a few, including John Mills, who escape through a cloak-room window.

Sidney Gilliat has now passed on to another familiar wartime scene—the interior of an R.T.O.'s office at Waterloo Station. The R.T.O., played by Patric Curwen, friend and adviser of troops passing through London, is also—as John Mills discovers—a stern person to meet if you attempt to travel without a pass! Mills, after a sympathetic hearing, is sent back to camp escorted by Military Policeman Ben Williams. His subsequent jump from the train just as it pulls out of the station and his escape along the line provides one of the most exciting sequences in the film.

## SONNIE HALE FOR SALE

### "Fiddlers Three" at Ealing

The week began at Ealing with further shots of the Neroic orgy scenes in Michael Balcon's musical, "Fiddlers Three," which Harry Watt is directing.

Huge crowds figured in a hilarious sequence in a slave market which followed. Diana Decker as Lydia, seaman Tommy Trinder's Wren-friend, who has been transported back to Ancient Rome with him and Sonnie Hale, is pounced upon the moment she sets foot in the city and put up for sale.

Tommy, anxious to save her from this "fate worse than death," prevails on Sonnie to disguise himself as a woman, and opens up a competitive bargain counter at the market, with Sonnie as the goods! Sonnie, resplendent in a blonde wig and silk pantaloons, throws come-hither looks to the crowd of buyers thronging before the "lovelies" on the rival stall, and entices them all away. Tommy makes the most of his opportunity and does a high-speed line in sales talk, extolling Sonnie to the skies and cajoling bids from the customers by a tempting history of "her" experience!

In the meantime Lydia tries to make a getaway, but is turned back by a watchful sentry. Back at the sales counter she is bought by Volumnia, head of Nero's dancing school (Mary Clare), who has also snapped up Sonnie at bargain price. The two "girls" are borne away by guards and Tommy is left scratching his head and wondering how to talk his way out of the new complications.

*Dennis Price and John Sweet in a scene from A CANTERBURY TALE, which Michael Powell is directing at Denham (Archers)*

# PAUL SOSKIN STARTS ON INTERIORS

Paul Soskin has returned from location after inaugurating shooting of the thrilling aerial-combat sequences which are to play such a big part in his newest production, "Signed With Their Honour," which Vernon Sewell is directing. This is the film of James Aldridge's best-selling novel of the same title, which is being produced with collaboration from both the Air Ministry and the Greek Government.

For the moment the precise location "hush-hush." It can, however, be disclosed that it is not more than fifteen minutes flying time from the Wales-Shropshire border. Those privileged to enjoy a pilot's-eye view of this highly volcanic and lava-esque district have been astonished at its complete lack of resemblance to any other part of Britain.

As Soskin himself commented on viewing the first rushes, "It might be anywhere—at any period of Time. It might be just before the first Ice Age, or just after the last one." Actually, the shooting just begun is supposed to depict the lava-baked mountains and volcano-scarred valleys of southernmost Greece and Crete, and the landscape, seen from above, resembles almost identically the actual one.

The unit consists of Vernon Sewell, director; Osmond Borradaile, cameraman; George Stretton, cameraman; Douglas Woolsey, special effects; John Green, production manager; Robert Foord, assistant production manager; Clive Donner, production assistant; Jim Body, camera assistant; as well as a group of highly intrepid, and astonishingly skilled young men, whose names and precise avocations cannot—for the moment—be disclosed.

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Ben Goetz, of M-G-M, arrived in this country last week and has already started conferences with Sir Alexander Korda on the British plans of the organisation.

## "Henry V"

### MATCHING SHOTS IN COLOUR

Shooting last week on "Henry V," the Two Cities-Laurence Olivier production in Technicolor, included the link-up shots of the Picardy Camp.

For the closer sequences the studio stage, dressed to represent the camp with grass and scrub, was used. Laurence Olivier as Henry V and Ralph Truman as the French Herald, held the stage almost exclusively for this sequence, which concerns the French King's demand that King Harry consider his ransom, which must be in proportion to the French losses at Harfleur.

Ralph Truman, who is a well-known broadcaster in the B.B.C. Overseas News Service, is only one of the many well-known Shakespearean players who appear in the cast. There are also Laurence Olivier, star and producer, and Harcourt Williams, previously associated with Olivier in the stage production of "Henry V" at the Old Vic.

## "PARROT GOES TO SEA"

Film Sales, Ltd., announce the production of "Parrot Goes to Sea," following in succession the popular "What the Parrot Saw" and "Parrot Remembers," both of which received extensive bookings and proved very satisfactory as box office features.

Widgey R. Newman, producer of the other pictures, is again producing, with W. R. Plaskitt at the cameras and Joan Newman as associate producer. In this film "Marquis," the original parrot, introduces us to his cousin Aloysius Ephraim Erasmus Potts ("Potty the Parrot" for short), and with Potty as our guide we enjoy meeting the Animal Kingdom from a new angle. A. Fried, who is supervising production, promises plenty of comedy in "Parrot Goes to Sea."

# MAURICE OSTRER SET SCHEDULE

### Assistant Produce for Gainsborough

*A NUMBER of impo subjects are being l up for early production in New Year by Maurice Os in charge of production Gainsborough. Themes these pictures will be p cipally "escapist," and include dramatic and mu stories.*

Mr. Ostrer is negotiating purchase of several attracti perties, two of which have been decided upon, and acquisition of others will be decided.

The former subjects "Madonna of the Seven M by Margery Lawrence, Anthony Asquith is now re and "A Place of One's Ow Osbert Sitwell.

Among the original stories produced will be a spec musical under the working "Charing Cross Road." deals with the passing musical copyright law early century. Val Guest is nam director.

The Sitwell property w directed by Vernon Sewell, Minney producing. with Maynard as associate.

The current production sored by Mr. Ostrer is Story," which Harold Huth ducing and Leslie Arliss dir Currently, the unit has be location but, it is expected start interiors at Shepherd's on the conclusion by Ted B "2,000 Women," which is pleting next week. Mr. Black production for Gainsbo "Blue for Waterloo," will co before the New Year when h up his M-G-M British contrac

Meanwhile, Mr. Ostrer is m adjustments among studio sonnel. One important inno he has decided upon is the ap ment of associate producer will take charge of films a go on to the floor. Among already named are George nard and Bob Dearing. arrangement, it is considered make considerably for ec and efficiency in production.

## "IT HAPPENED SUNDAY"

Closing scenes will show a mag ballroom where Barbara White ciated British's 20-year-old dis dreams of meeting her Prince Ch at the ball. It is all a strang attractive confu[illegible] of her t where she is presented to the and Queen" (Ernest Butche Marjorie Rhodes), who in the re of the story are the local gree and his wife.

This "Cinderella" tale, writ Victor Skutezky, combines re romance with an atmosphere reality and fantasy and charm. a most unusual story, simple and in its ending but with all its interest, complications and mi standings in the earlier part narrative

# HANKINSON SIGNED BY STRAND

*As a result of negotiations between G. W. Parish and Michael Hankinson, Mr. Hankinson has resigned from Spectator Films to take charge of production for Strand Films, Ltd., the appointment to take effect as from January 3, 1944.*

Mr. Hankinson joined Spectator Films in 1938 in connection with their feature "Point of View," and has been the company's chief producer for the last two years, during which period he concentrated on M. of I. subjects.

He was in charge of the B. and C. cutting room for something like three years and was responsible for the early Anna Neagle, Jack Buchanan and Sydney Howard subjects made by Herbert Wilcox at Welwyn. For one year he worked at Sound City and has had a wide experience of editing, writing, directing and producing. He has created a number of subjects for Paramount, working down at Pinewood, and with his wife, Vera Hankinson, wrote scripts for numerous productions, including the early Soskin pictures.

With such an all-round practical knowledge of the producing industry, Hankinson should be a valuable asset to Strand Films.

## DRAMA IN NEW ARCHERS' FILM

The lounge of the "Hand of Glory" Inn, which appears in the Powell-Pressburger production, "A Canterbury Tale," was invaded by the Army last week. Among those playing some of the hilarious Archer pals of Sergt. Peter Gibbs (Dennis Price) were John Slater and Graham Moffatt.

The courtroom of the Town Hall, a set in the same sequence, occupied the later part of the week's work. It was a fairly close reproduction of the actual village courtroom at the Town Hall in Canterbury, Kent, and has an air of many tomes and archives.

The set is built above floor level, and the magistrate's desk directly faces a stairway down. In one shot the camera crane moves up the stairs and across to the desk where Eric Portman sits, thus providing his first appearance in the story.

Intense drama from Portman and Ralph Sim occurs in this room, a comedy by Antony Holles and Basil Radford Egan. Dennis Price, Joan Sweet, Hay Petrie, Jane Welsh Egan and Esma Cannon were also on call for important scenes.

*Carol Reed, director, discusses a sequence in THE WAY AHEAD (Two Cities) at Denham*

# *LOVE SCENES UNDER A NAZI MOON*

## *"2,000 Women"*

The English are not supposed to be very good at making love. When they do cast aside their inhibitions, they choose the oddest places for courting, like the top of a bus or as in Gainsborough's "2,000 Women," the grounds of a Nazi internment camp. Scriptwriter Frank Launder, who with Sidney Gilliat wrote, according to the Press, "the best love scene of the war" in "Millions Like Us" for Patricia Roc and Gordon Jackson, again gives Miss Roc amatory opportunities, this time with another Scotsman, James McKechnie

Parallel with his plans for escape McKechnie, who has baled out over France and is being hidden by the girl prisoners, plots a romance with one of his rescuers. He starts his advances with optimistic references to a future cottage for two in Devon, despite the cold gleam of the moonlight on the tommy-guns of patrolling Nazi guards near by.

Frank Launder, directing these tense love scenes in enemy territory, nears completion on this Gainsborough drama, the remaining action of which now switches to scenes among the Germans controlling the women in this vast internment centre.

## ANGLO-U.S. FRIENDSHIP

### Theme of Br. National Film

John Harlow has started his third week on the new Jessie Matthews picture, "Candles at Nine" (originally titled "The Mouse"); Wallace Orton is producing. Jack Whittingham is busy with Leslie and Elizabeth Hiscott working on the script of a new story of Anglo-American friendship, which goes into production at the British National Studios in the New Year. This subject will be followed by a screen version of "The General Shows His Medals," which Maurice Elvey and Elizabeth Baron are at present working on.

A batch of British National Trade shows have been planned by Anglo-American when "The Shipbuilders," "Old Mother Riley Overseas" and "The Battle for Music" will be screened to the London Trade, on December 14, 15 and 16.

### Dodie Smith for Paramount

Dodie Smith, famous English playwright, has been signed by Paramount to develop an original story idea of Charles Brackett, entitled, "To Each His Own," which Brackett will produce.

# Two Cities Start at Hammersmith

## DELL'S NEW COMEDY

TWO CITIES FILMS, LTD., go into production on December 6 at Hammersmith, with Jeffrey Dell's new comedy, "Don't Take it to Heart!" which he will direct and Sydney Box will produce. The comedy is an original one by Jeffrey Dell, and will star Richard Greene. In the leading feminine rôle is Patricia Medina, an actress whom Jeffrey Dell feels has very great promise, who will have her first leading part.

First-class comedians will include Alfred Drayton; Richard Haydn (who scored a big success in Hollywood, particularly in the Gary Cooper film "Ball of Fire"); Richard Bird and Joyce Barbour, real life husband and wife, will for the first time team as married on the screen; Wylie Watson and Claude Dampier. One of the biggest comedy rôles will be played by Brefni O'Rorke, well known for his character studies, and who has long desired to play in comedy. Jeffrey Dell has created his part specially for him.

The unit comprises Theo Legeard Production Manager; Assistant Kathleen Connors; Director of Photography, Eric Cross; Camera Operator, A. Mason; First Assistant Director, Knox Laing; Second Assistant Director, H. Dorsett; Third Assistant, Leslie Hughes; Art Director, Alec Vetchinsky; Make-up, Nell Taylor; Hairdresser, Freda Steiger; in charge of Wardrobe, Dorothy Sinclair; Wardrobe Mistress, Ellen Trussler; Sound Recordist, W. Burgess; Sound Mixer, Stan Jolley; Music, Michael Spoliansky; Continuity, Angela Carey; Editor, Fred Wilson; and Assistant, Helga Cranston.

## REAL WAR LOCATIONS

### "The Way Ahead"

Authentic locations are being employed on the Two Cities film "The Way Ahead," and Norman Walker, the producer, recently visited the Tunisian battlefields for this purpose. The Military Adviser, Colonel Mayfield, has arranged facilities for the use of troops, equipment, etc.

A unit, in charge of Stanley Haynes, has left for North Africa. Guy Green, the young cameraman who has done much brilliant work already on the film, is with the party, and has the task of matching up with studio scenes.

Meantime, shooting continues at Denham, under the direction of Carol Reed, who last week was guiding his notable cast of players through scenes on a "troop-ship" setting designed by David Rawnsley, upon which some of the most dramatic sequences of the film take place.

When these scenes have been completed, Reed will also go to North Africa.

THE KINEMATOGRAPH TRADE'S REQUIREMENTS ARE STILL RECEIVING THE UTMOST POSSIBLE ATTENTION FROM
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# SEAT BOOKING SCHEME SUCCEEDS

## Experiment at Edinburgh

***THE experiment carried through by an Edinburgh kinema, the Eastway, of Easter Road, Edinburgh, a George Palmer house, which used to be the Picturedrome, may offer a remedy to other houses with a similar problem.***

The conditions here are peculiar in that the sidewalk at the kinema is extremely narrow, and has a 'bus stop in close proximity. It requires little imagination to see that the queue system will not be exactly popular with either the police authorities or with the public, who may be—indeed, have been—dissuaded from considering attendance, particularly in the black-out and in chilly weather.

To meet the unpleasant conditions which were inseparable from the situation, Mr. Palmer decided to attempt block booking of the entire kinema on Saturdays, purely as an experiment.

That experiment has proved a very definite improvement and a success to date. The two Saturday shows are fully bookable in advance. Tickets are sold throughout the week, and only a small margin retained for "off-the-street" business. No set seat is guaranteed, as in theatre booking, the buyer having to take pot-luck as to location, but it does guarantee a seat, a seat at the precise time of starting, and the knowledge that buyer will be out of the kinema at a precise time, which could never be guaranteed in normal circumstances.

**Scottish Documentaries**

Two new Scottish documentaries were given their première on St. Andrew's night, when Thomas Johnston, Secretary of State for Scotland, attended a special showing in the Playhouse, Leith Street, of "Power in the Highlands," covering the hydro-electric scheme, and "Highland Doctor," showing the work of the Highlands and islands medical services. A third documentary, "Good Health to Scotland" was similarly premièred at the Regal, Coatbridge; King's, Perth; Picture House, Aberdeen; La Scala, Dundee; New Savoy, Glasgow. At the Playhouse, Leith Street, Edinburgh, Mr. Johnston spoke on the future of Scotland, and a Polish army choir and the Playhouse organist, Mitchell Thomson, Mus. Bac., were featured.

**Is this a Solution?**

The antagonism of Church authorities to Sunday kinemas has been too often ventilated to require stressing, but in Glasgow last Sunday Green's Playhouse replied to any such possible critics by housing a special popular service, sponsored by the Glasgow United Evangelistic Campaign, and addressed by prominent Glasgow ministers.

As the kinema seats 4,000, the scope of such a service is obvious, and the idea of having half an hour of community singing previous to the service was also a very fine idea. Whether this development could be pursued further depends on both church and kinema interests.

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Repatriated prisoners of war and their relatives and friends were entertained by Tom Walton at the Ritz, Wigan, a few days ago. The Mayor and Mayoress and Tom Walton received the guests on behalf of Union Cinemas, Ltd.

*Carl Benton and Ann Harding in NORTH STAR (RKO-Radio)*

# "NORTH STAR"—SAGA O RUSSIA

## Trade Show of Big Goldwyn Film

HERALDED as Samuel Goldwyn's greatest production "North Star" has now arrived in this country, and RKO-Radio, the distributors, will Trade show the film at the London Pavilion on Tuesday, December 7, at 10.30 a.m.

Costing £600,000, the new film has been in production for over three years, and on a broad and spectacular canvas, recounts a vivid and dramatic story of a small Russian village in the days preceding and following the Nazi invasion.

Despite the national flavour of the theme, "North Star" has been produced essentially as entertainment. The story builds up around the drama and the humour an romance which surrounds the of its principal characters.

The main action is concent in a small Russian border v overwhelmed by the sudden a sion of the Germans. Its se is at once shattered, and the of the village leave to be guerillas, leaving behind women, the children and the The manner in which the are finally ejected, provides of the most spectacular and ing action the screen has eve tured.

The story also depict a delig romance between two of the cipals, and in an absorbing m follows the trials and caree several other people, notabl village doctor and the leader community and his family.

Anne Baxter as a young Ru girl, Walter Huston playing village doctor, Erich von Str as a Nazi medical comma Ann Harding as the wife o village head, a role played by Jagger, and Walter Brennan a village sage are among the cipals.

# THREE MONTHS NOTICE

## Circuit Manager Ge Judgment

JUDGMENT was entered fo plaintiff for £94 with co Mr. Justice Tucker in the K Bench Division on Novembe in an action for damages br by David Baca of Dudley G Finchley, against J. V. Wareir Craven Gardens, Wimbl alleging wrongful dismissal his position as general manag the defendant's circuit of kin

Plaintiff's case was that he orally given the appointment in D ber, 1942, and began work at Ra Cinema, Barnes, but was dismis January 28, 1943.

Defendant maintained that Mr. was employed only as manag Barnes and not as general manag the circuit. He also pleaded th was justified in dismissing Mr. B

Mr. Justice Tucker found that was an agreement to employ Mr. as he alleged, at £10 a week, an there was no ground for his dis He was entitled to three months' as a general manager.

"NON-STOP FOR ENGLAND! . . ."

The engines on the SAN DEMETRIO were set going ahead — two days after the tanker had been abandoned as lost. What had been dead wood and metal became alive again thanks to the courage and enterprise of sixteen men. It was a thrilling chapter in an unforgettable story—the story of

"SAN DEMETRIO - LONDON"

PRODUCED BY MICHAEL BALCON AT EALING STUDIOS

SD 4


## Propaganda Film Criticisms

The condition of films sent out Royal Society for the Preventi Accidents was criticised by Sergt. one of the Lancaster representativ the quarterly conference of the Lancashire Federation of Ac Councils at Barrow-in-Furness Thursday.

He said they had picked two fro four offered by the Society. "I not show the Salford film to chil he said. "It was nothing more policeman strutting about and tak child by the hand and showing way."

---

Blackburn Watch Committee turned down an application from burn kinema managers to open Sunday evening in December to he Mayor's £10,000 Y.M.C.A. appeal.

# AFFS REFUSE O. WORK T DARLINGTON

## Hitch Over Pay and Conditions

*ONLY two of the Darlington kinemas opened on Sunday, 21, the advertised opening date for all. Notwithstanding instructions from their general secretary to turn in for work pending a retrospective agreement upon wages and conditions, a majority of the members of the N.A.T.K.E., in Darlington, decided that they would not work on Sundays until terms satisfactory to them had definitely been conceded by the exhibitors.*

e circuit theatres and the er independent exhibitors ered firmly to the decision of branch and negotiating com- ee not to concede anything nd the terms of the "Stoke-on- t agreement." Thus, on Thurs- November 25, a further meet- of the negotiating committee called in Newcastle. It was ded by Mr. O'Brien and repre- atives of the circuits.

chairman of the Northern branch, am Carr said that he was more a little surprised at the attitude Darlington kinema workers.

is true," he said, "that, on our we have asserted that we are iating for Darlington only, while employees, on their part, said they negotiating for themselves; but we derstand, I think, that whatever ment is reached that in Darling- must have some influence on other ments to be negotiated subse- ly in the northern area."

the circumstances, the 'Stoke' ment seems to be fair and reason- to all, and, from the staffs' view- would be no bad basis for the nder of the area. We have con- d this matter carefully from every and are convinced that it repre- the best compromise between es, besides marking the limit to in current conditions and pro- we feel justified in going."

e insisting that adjustments have to be made to cover par- r and peculiar conditions, and that st always reserve the right to ask ward revisions of rates if condi- changed, Mr. O'Brien intimated he would accept the "Stoke" ment on behalf of his Darlington bers.

e seems, at the time of writing, o doubt that all the Darlington s will now open on "Stoke" on Sunday, December 5.

at attitude the Northern branch adopt towards the proprietors of the al and Plaza halls, who made ments of their own with their staffs gnored the solemn advice of the h, is not certain; but it may be d that the branch censured the ietors of the Central at the regular mber meeting.

**ANTED.** PRODUCTION NAMES & MAJOR DISTRIBUTORS. —Gentleman (Exempt), age 50, with experience in trade, including units, etc., desires position of trust, ret supervise., public relations, per- rep., liaison officer. Proven ability. best refs., appearance and address. ite in strict confidence. Interview would ce. B Box 2000, Kine Weekly.

*Scene from SAN DEMETRIO-LONDON which Ealing Distribution will Trade show on Decemter 7*

# "SAN DEMETRIO—LONDON"

## Balcon's 21st Anniversary

***IT is entirely fitting that the production which celebrates Michael Balcon's twenty-first anniversary as a producer should be "San Demetrio—London," the most ambitious film made at Ealing Studio. It will be Trade shown at the Cambridge Theatre on Tuesday, Dec. 7, at 2.30 p.m.***

This great adventure story tells one of the most stirring stories the sea has ever yielded, a story which actually took place early in the war, but one in which the war is only incidental. The "San Demetrio" was a tanker carrying 12,000 tons of petrol. She caught fire as a result of enemy action in the battle which became historic through the heroism of the "Jervis Bay." But tankers are always in danger from fire, and this epic of the Merchant Navy is a timeless tale where excitement lies in the bravery of sixteen human beings.

### Indomitable Spirit.

When the "San Demetrio" was fired, the ship was abandoned and the crew took to the lifeboats. After two days drifting in an angry sea they sighted a ship, and could hardly believe their eyes. It was the "San Demetrio," who by a miracle had kept afloat. They made what seemed the impossible come true. They reboarded the white-hot decks, and fought the flames to a standstill. With no bridge, no charts, no wireless, no steering equipment, they got the engines going again. Against unsurmountable odds, with only superb seamanship and their indomitable spirit to maintain them, they struggled back to England exhausted but—with the exception of one of their number—alive and with eleven of the original 12,000 gallons of the cargo intact.

### Authentic Adviser

Chief Engineer Pollard, who performed the miracle of getting the engines to work again, has acted as adviser throughout the production of this film. The picture was directed by the brilliant young director Charles Frend (of "The Foreman Went to France" fame), and the huge cast assembled includes such names as Walter Fitzgerald, Mervyn Johns, Ralph Michael, Robert Beatty, Gordon Jackson, Frederick Piper, and Charles Victor. The screen-play by Robert Hamer and Charles Frend is based on the official account by F. Tennyson Jesse.

Provincial Trade shows have been arranged as follows:—Cardiff, Olympia, December 9; Leeds, Scala, December 15; Sheffield, Hippodrome, December 21; Manchester, Gaumont, December 17; Birmingham, Western, December 10; Nottingham, Scala, December 15; Newcastle, Queen's, December 14; Glasgow, Regal, December 13; Liverpool, Forum, December 16.

# WHAT IS PART-TIME?

## Sheffield Dispute with N.A.T.K.E.

GIVING a report on the Reconciliation Committee regarding part-time employment to the Sheffield C.E.A. Branch, the secretary, Arnold R. Favell said the first meeting was held on June 3 last to discuss wages paid to usherettes at a Sheffield kinema. Working six nights and two matinees they were paid 16s. plus bonus.

The kinemas submitted that this was in accordance with the agreement that a working week should not exceed 27 hours a week for evening employment. As they left early one night a week their employment did not work out at 27 hours.

The N.A.T.K.E., however, contended they were doing full-time work. Realising that any decision arrived at would affect other kinemas, and kinemas throughout the country, the matter was left over until July, and the members decided that Mr. Fuller and Mr. O'Brien should be interviewed by Sheffield delegates and co-opted to the Reconciliation Committee.

### Definition Wanted

Delegates saw Mr. Fuller, but were unsuccessful in seeing Mr. O'Brien, who later wrote to the local representatives giving a negative reply regarding the agreement.

The Reconciliation Committee met on November 19, and the Chairman said they would have to come to a decision with the presence of Mr. Fuller. The N.A.T.K.E. contended the position was clear. C.E.A. members reconsidered the matter and again decided the terms of the agreement had been carried out. In view of the deadlock, the meeting broke up and they were now awaiting more from the union.

The Chairman said it was very unsatisfactory from the C.E.A. point of view because they claimed that the part-time clause on page 4 of the agreement was quite clear. It stated that working from Monday to Saturday inclusive shall not exceed 27 hours for evening work. There was no doubt that the kinema, in the assumption of the members, were correct in their attitude. Unfortunately, they would not have to wait to see what the N.A.T.K.E. had to say. "We parted quite friendly, and we said we hoped they would not find it necessary to take the matter forward, but to stick to the wording of the agreement, and, if they were not satisfied, to have this clarified."

### Next Year's V.-P.

When a letter was read from the Leicester branch asking for the nomination of G. H. Scarborough for the position of vice-president to be supported, Coun. Gent said as there would be another candidate it would be better to defer discussion until the January meeting. This was carried.

*From Our Letter Bag*

## A MANAGER RESENTS

WITH reference to the remark in the letter from J. Alexander last week, that any cat Mr. Pember may "let out of the bag" should "kill some of the rats lurking in their holes," are we to assume from this that Mr. Alexander considers all managers who are not C.M.A. members to be "rats"?

I, myself, would not touch the C.M.A., or any other form of union with the end of a bargepole, but this is purely my own personal opinion, and if—as I know to be the case—several other managers have different opinions, that is entirely their own affair, and not one upon which they should be abused . . .

I presume that Mr. Alexander's ambition is to enrol as many members as possible, but I hardly think he is likely to sway "waverers" (if any) to his side by using abusive expressions. The C.M.A. may "resent attack," but so, too, do we non- (I will not say anti) C.M.A. men.

*R. C. MACIVER,*
*Odeon, Ashford, Kent.*

An outbreak of 'flu, which has reached almost epidemic proportions, is not only depleting kinema staffs but is also having an adverse effect upon attendances in Bristol, already seriously aggravated by the black-out and restricted transport services.

GG

# BRITISH LION THINKING OF A GOLDEN XMAS

## New Trade Shows Scheduled

**A GREAT new group of Trade shows is announced by S. W. Smith, managing director of British Lion. Highlighting the line-up is George King's eagerly awaited story of North African intrigue, "Candlelight in Algeria." This is the picture which shades in a romantic tale around the exciting preliminaries which dynamited the Hun out of North Africa.**

Trade show details of the full group are as follows:—

December 7, 10.45 a.m., Rialto, **Candlelight in Algeria.**

December 9, 10.45 a.m., Studio One, **King of the Cowboys.**

December 10, 11 a.m., Studio One, **Nobody's Dariing.**

December 14, 11 a.m., Rialto, **Headin' for God's Country.**

December 15, 11 a.m., Studio One, **False Faces.**

December 29, 10.45 a.m., Rialto, **In Old Oklahoma.**

In the timing of "Candlelight in Algeria," George King has surpassed himself, for the background of the story is one of the war's romantic headline incidents which captured the public's interest from the moment it was told in the newspapers only a few months ago. The idea of a high officer with a few men waiting on a spy-infested coast for the sign of a flickering candle.

### Box Office Ideas

The idea of the old smuggler's signal being used to snatch a whole country from under the nose of an international bandit; of daring and intrigue in strange places: these spell public interest in terms of basic box-office. And around them George King has built a picture of sparkling entertainment appeal. Starring James Mason, Carla Lehmann, Raymond Lovell and Enid Stamp-Taylor, and featuring Walter Rilla. Pamela Stirling and Lea Seidl at the head of a big cast. the story shows James Mason as an escaped prisoner of war who takes sanctuary at the residence in Biskrs of Carla Lehmann, at the time when North Africa was in Nazi hands. The Gestapo, in the sinister person of Walter Rilla, is on his track, for Mason has knowledge of a film which shows a lonely stretch of coast with one solitary house facing towards the sea. The Gestapo know that Allied Secret Service work is busy but cannot find the location of the proposed rendezvous. Just as Mason has developed the film which would give away the secret, the Nazi police crash in. Mason and Carla get away and drive helter-skelter to the rendezvous, arriving just in time to warn General Clark. George King has brilliantly highlighted a thousand moments of suspense and excitement from this magnificent story, and British Lion is confident that this picture will rank as his greatest directoral achievement to date.

### "In Old Oklahoma"

Adapted from Thomas Burtis' best-seller, "In Old Oklahoma" stars John Wayne, Martha Scott and Albert Dekker, and features George Hayes, Marjorie Rambeau, Dale Evans, Grant Withers, Sidney Blackmer, Paul Fix and Cecil Cunningham. The story is set in the days of the oil boom. The breath-takingly beautiful Oklahoma scenery, vast oilfields, flashy dance saloons and all the madly gay appurtenances of a community insane with unaccustomed riches is the setting into which walks a simple small-town girl. Two men stake all they have for the girl: one, a rough diamond, played by John Wayne; the other the suave "big-boss"—the man we all hate but cannot help liking.

### Roy Rogers

Next on the list is another big one from Republic, "King of the Cowboys," starring Roy Rogers, with Smiley Burnette, Peggy Moran featured and the Sons of the Pioneers, led by Bob Nolan. The story takes a novel turn; it concerns an apparently innocuous travelling revue which is used as a blind for sabotage work. The sabotage is arranged by a "telepathy" act, which claims to give correct answers to any questions asked by the audience: and the work of destruction takes place only when a certain code word is called out from the audience by the gang's unknown leader. Roy Rogers is called upon to do some secret service work, and he soon finds the secret of the trouble. But before the gang finally get what is coming to them, Roy and his friends go through a hundred thrills and hair's-breadth escapes—and Roy finds time to sing seven new numbers.

### Music and Sentiment

Then comes the turn of the girl who hundreds of families throughout the country rank as their No. 1 star—Mary Lee, of course, in a new mélange of music and homely sentiment which has set her popularity soaring. A popular supporting cast includes Louis Calhern, Gladys George, Jackie Moran, Lee Patrick and Marcia Mae Jones.

The story is set in a Hollywood school for screen stars. Although most of the youngsters are making the grade towards fame, Mary Lee is still, literally speaking, in the back row of the school chorus. Just as she seems to be proving her worth as a member of the college revue she is called home to comfort her mother, who is worried at the thought that her acting days are over. In a dreadful mix-up, Mary's mother runs away from home and Mary runs away from school. But all ends happily.

### Action and Romance

"Headin' for God's Country," which stars William Lundigan and Virginia Dale, and features Harry Davenport and Harry Shannon, is an adroit mixture of action and romance. Lundigan, a young prospector, down on his luck, finds himself in a remote Alaskan village, the inhabitants of which trump up a charge to imprison him. To get even with them he breaks into the local newspaper office and prints a "phoney" copy of an American newspaper, headlining the news that the U.S. is at war with Japan; this, of course, takes place some months before America entered the war. Lundigan's hoax, however, proves of great value in an exciting finish, which involves the blowing up of Jap sea-pirates. William Morgan directed.

George Sherman is responsible for the clever direction of "False Faces," the Republic drama with which British Lion concludes the present group. Featuring Stanley Ridges, Bill Henry, Rex Williams, Veda Ann Borg and Janet Shaw, the plot propounds a thrilling murder mystery which ends in a breath-takingly unexpected denouement.

*Continued in column 3*

*Albert Dekker, Martha Scott and John Wayne in Republic's IN OLD OKLAHOMA (British Lion)*

# Britain's Post-War Trade Plans

## INFERIORITY COMPLEX TO U.S.?

THE position of the Department of Overseas Trade in relation to film exports is causing concern to British producers, who will find food for reflection in the following speech by W. F. Higgs, M.P. for West Birmingham, made in the course of the debate on the Address from the Throne.

W. Higgs referred to the reference made to industry, coalmining and agriculture, but said there is another component which was not mentioned, and it is our overseas trade. The word "rehabilitation" has been much used in the last year or two, but one has not heard it used in connection with our overseas trade. If we are to have the full employment that we hear so much about, the rehabilitation of our overseas trade is of paramount importance, but it is very seldom referred to in this House. I think one of the main reasons is Lend-Lease and the possibility of difficulties with the United States of America.

**We have to look after ourselves more if we are to rebuild our industry in the future. Are we to become a vassal trading nation of the United States of America? We are getting this inferiority complex with regard to our overseas trade, and it is about time we took some sort of action to remove that feeling.**

### Post-war Plan

I should like to know what preparation the Department of Overseas Trade is making for the expansion of our overseas trade after the war. We have a Secretary to the Department for Overseas Trade, and I understand that there are at least 116 people engaged in that Department. What are they doing?

As far as I can see, the Department of Overseas Trade exists to trade rather than to develop it.

**Our industrial representation is deplorable. One has only to foreign countries to see the di between our industrial repres and that of the United States. many, Japan—yes, and even before the war could set us example.**

It is work the nation wan charity. Think more of indust less of the easy life. We mus overseas, or we perish. Will the ment take action before it is to Our obsolete methods are not g work after the war, and grave sibility rests upon the industri munity and the Government unle methods are found to develop th important side of our industrial

## CHESTER CHILDRE KINEMA

### G.-B. Offer

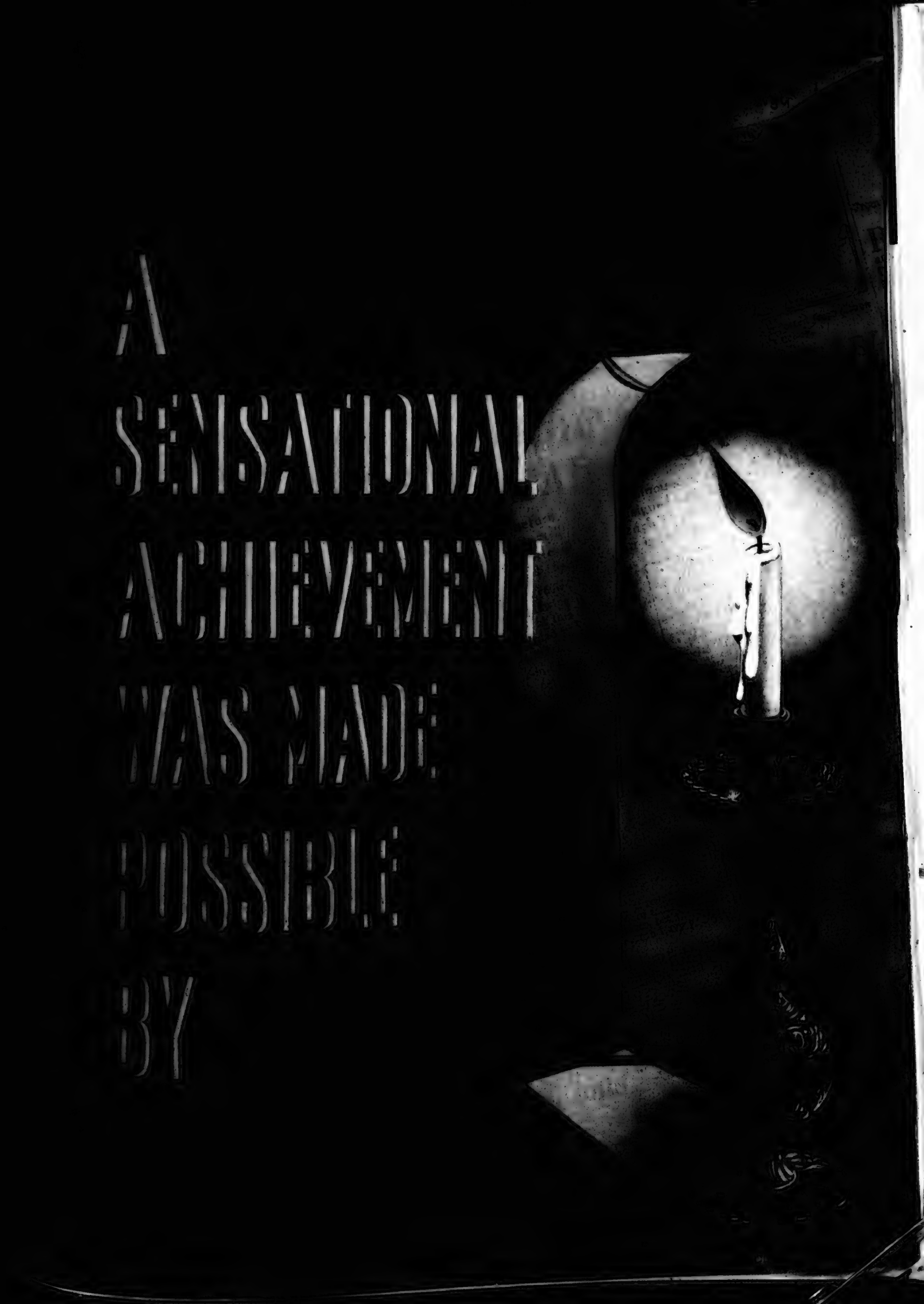
Following the suggestion Chester "Brains Trust" th local Education Committee provide a kinema for the sive use of children. Bill Lu public relations officer of has come forward with the c provide facilities or specia formances, provid a group thusiastic citizens will orga children's club.

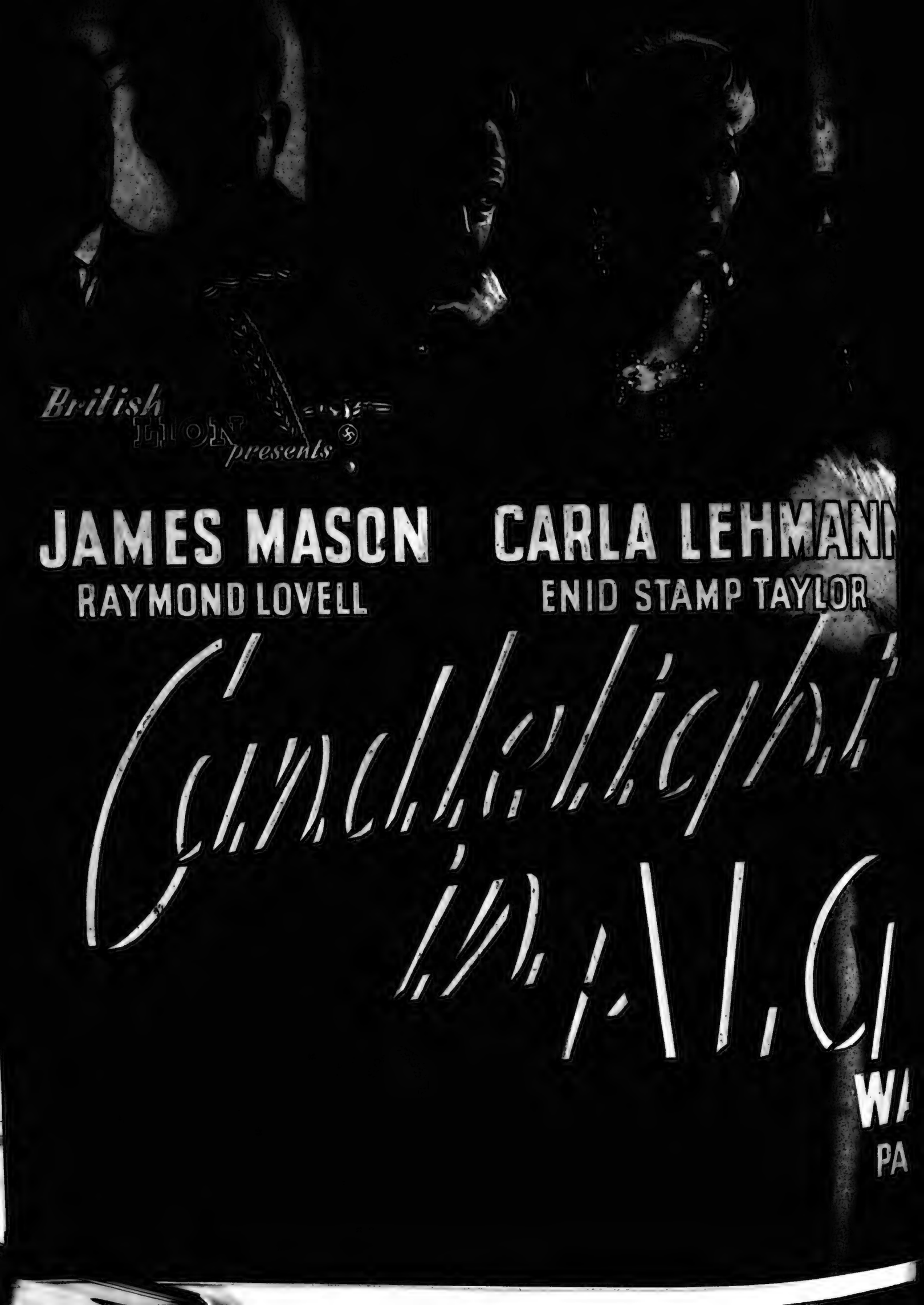
He states that suc club, if would differ from a lar club in existence in Ch in th films to be shown to children be purely education instruc Local people would respons the running of th and devise their own programmes Padgett, manager the Ga Chester, where the would be would act as liaiso officer and book the desired fi

## Pathe Shows in Birm ham

Claude Solomon, and mans Pathé, asks exhibi to note th week he will comm a new se Trade shows. egidor." Scala, on Decemb will be by "My Sons the at the on the Wednesday and "Isle gotten Sins" at the ala on the

A SENSATIONAL ACHIEVEMENT WAS MADE POSSIBLE BY




British Lion presents
JAMES MASON
CARLA LEHMANN
RAYMOND LOVELL
ENID STAMP TAYLOR
Candlelight
in A.I.G.
WA
PA

RIA

R RILLA

STIRLING

A George King Production

BRITISH LION

British LION presents

# MARY LEE

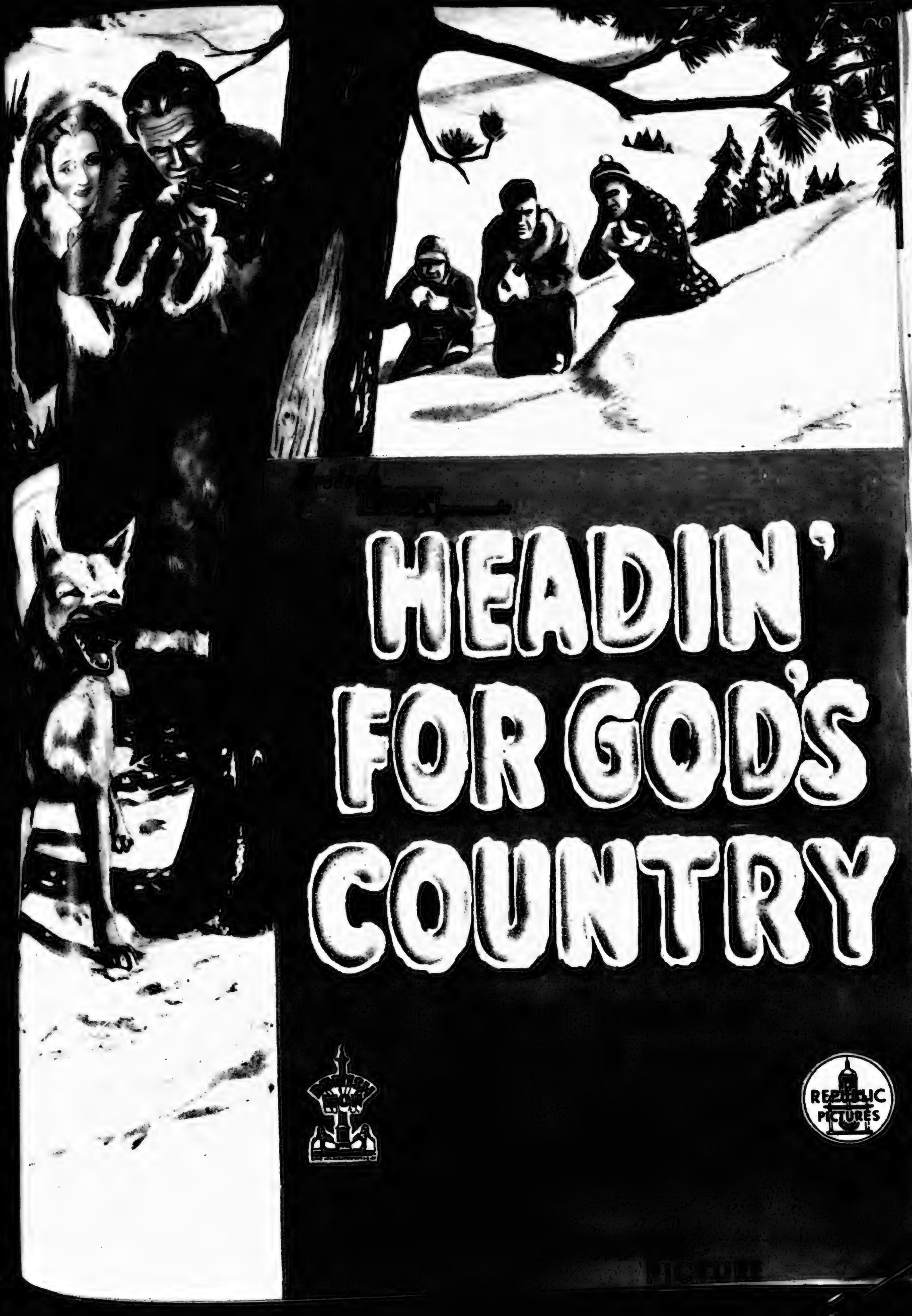
*America's Little Sister*

# NOBODY'S DARLING

TRADE SHOW

STUDIO ONE

FRI. DEC. 10. AT 11 A.M.


HEADIN'
FOR GOD'S
COUNTRY
REPUBLIC
PICTURES

# TRADE SHOW OFFERS—NOV., 1943

| Title. | Renter. | Running Time. | Certificate. | Length. | Stars. | Box-Office Angle. | "Kine." Review. | Release Date. |
|---|---|---|---|---|---|---|---|---|
| Appointment in Berlin | Columbia ... | 76 min. | U | 6,919 ft. | George Sanders, Marguerite Chapman | Very good popular booking. Nothing to harm youngsters | Nov. 4, 1943 | Not Fixed |
| Avalanche ... ... ... | New Realm ... | 51 min. | U | 4,601 ft. | Johan Savat, Sonia Jenking ... | For the specialist halls rather than the industrial | Nov. 11, 1943 | Floating |
| Baltic Deputy ... ... | S.W.N.F.A. ... | 90 min. | U | 8,320 ft. | N. K. Cherkassov, M. Domasheva | Quite good for specialised halls ... ... ... | Nov. 11, 1943 | One copy only |
| Best Foot Forward ... | M-G-M... ... | 96 min. | U | 8,611 ft. | Lucille Ball, Virginia Weidler... | Attractive light subject for the masses and family. Good for youngsters | Nov. 18, 1943 | Jan. 3, 1944 |
| *Deadlock ... ... | International ... | 60 min. | A | 5,373 ft. | John Slater, Cecille Chevreau ... | Reliable quota proposition for the industrial masses. Hardly suitable for youngsters | Nov. 4, 1943 | Not Fixed |
| *Demi-Paradise, The ... | G.F.D.... ... | 115 min. | U | 10,304 ft. | Laurence Olivier, Penelope Ward | Excellent general booking. Great for the family | Nov. 18, 1943 | Dec. 20, 1943 |
| Devil's Price, The ... | Columbia ... | 57 min. | U | *5,153 ft. | Bill Elliott, Tex Ritter... ... | Good support for the masses and the family. Great for youngsters | Nov. 4, 1943 | Not Fixed |
| Divide and Conquer ... | Anglo-American | 61 min. | U | 5,563 ft. | | Outstanding serious booking. Hardly suitable for youngsters | Nov. 4, 1943 | Not Fixed |
| Fargo Kid, The... ... | RKO-Radio ... | 63 min. | U | 5,717 ft. | Tim Holt, Ray Whitley ... | Useful Western second. Good for youngsters ... | Nov. 4, 1943 | Jan. 17, 1944 |
| Flesh and Fantasy ... | G.F.D. (Universal) | 93 min. | A | 8,360 ft. | Edward G. Robinson, Charles Boyer | Excellent general booking. Slightly above the heads of youngsters | Nov. 11, 1943 | Jan. 3, 1944 |
| †For Whom the Bell Tolls | Paramount ... | 172 min. | A | 15,411 ft. | Gary Cooper, Ingrid Bergman | Outstanding general booking. Should not harm youngsters | Nov. 11, 1943 | Not Fixed |
| Get Going ... ... | G.F.D. (Universal) | 59 min. | U | 5,331 ft. | Robert Paige, Grace McDonald | Reliable support for the masses and family... ... | Nov. 25, 1943 | Not Fixed |
| Good Luck, Mr. Yates ... | Columbia ... | 69 min. | U | 6,215 ft. | Claire Trevor, Jess Barker ... | Live supporting proposition. Good for juveniles | Nov. 4, 1943 | Not Fixed |
| *Headline ... ... | Ealing Dist. ... | 75 min. | A | 6,815 ft. | David Farrar, Anne Crawford | Good general programmer for all classes. O.K. for youngsters | Nov. 18, 1943 | Not Fixed |
| Henry Haunts a House... | Paramount ... | 74 min. | A | 6,636 ft. | Jimmy Lydon, Chas. Smith | Good popular booking. Nothing to harm youngsters | Nov. 4, 1943 | Not Fixed |
| Hitler—Dead or Alive ... | International ... | 72 min. | A | 6,504 ft. | Ward Bond, Dorothy Tree ... | Good stunt offering for industrial halls. Nothing to harm youngsters | Nov. 11, 1943 | Not Fixed |
| Honeymoon Lodge ... | G.F.D. (Universal) | 63 min. | A | 5,699 ft. | Harriet Hilliard, David Bruce | Handy comedy second. Safe for the family ... | Nov. 4, 1943 | Jan. 24, 1944 |
| Hostages ... ... ... | Paramount ... | 87 min. | A | 7,859 ft. | Luise Rainer, William Bendix... | Very good general booking. Should not harm youngsters | Nov. 18, 1943 | Not Fixed |
| *£100 Window, The ... | Warner ... | 83 min. | U | 7,557 ft. | Anne Crawford, David Farrar ... | Very good general booking. Great for the family | Nov. 25, 1943 | Not Fixed |
| Kansan, The ... ... | United Artists | 79 min. | U | 7,163 ft. | Richard Dix, Jane Wyatt ... | Very good outdoor fare. Great for youngsters ... | Nov. 18, 1943 | Not Fixed |
| Ladies' Day ... ... | RKO-Radio ... | 62 min. | U | 5,594 ft. | Lupe Velez, Eddie Albert ... | Good light programmer. Safe for the family ... | Nov. 4, 1943 | Not Fixed |
| †Lassie Come Home ... | M-G-M... ... | 89 min. | U | 8,023 ft. | Roddy McDowall, Donald Crisp | Capital novelty offering for all classes. Great for youngsters | Nov. 18, 1943 | Not Fixed |
| *Nazis Strike, The ... | G.F.D.... ... | 44 min. | A | 3.924 ft. | | Gripping pocket documentary. Safe for the family | Nov. 11, 1943 | Not Fixed |
| Rogues' Gallery ... | Columbia ... | 60 min. | U | 5,441 ft. | Bill Elliott, Tex Ritter ... | Second for small halls. Will please youngsters | Nov. 4, 1943 | Nov. 9, 1943 |
| †Saludos Amigos ... | RKO-Radio | 44 min. | U | 3,795 ft. | Walt Disney and familiar cartoon characters | Excellent novelty booking for all classes, family included | Nov. 11, 1943 | Dec. 6, 1943 |
| Secret Enemies ... ... | Warner ... | 57 min. | A | 5,160 ft. | Craig Stevens, Faye Emerson | Good support for the majority of halls. Nothing to harm youngsters | Nov. 25, 1943 | Not Fixed |
| Spy Ship ... ... | Warner ... | 61 min. | A | 5,579 ft. | Craig Stevens, Irene Manning... | Good thick-ear for the masses. Nothing to harm youngsters | Nov. 25, 1943 | Not Fixed |
| Strange Death of Adolf Hitler, The | G.F.D. (Universal) | 74 min. | A | 6,642 ft. | Ludwig Donath, Gale Sondergaard | Outstanding novelty offering. Not for youngsters | Nov. 18, 1943 | Jan. 10, 1944 |
| †Sweet Rosie O'Grady ... | 20th Century-Fox | 76 min. | U | 6,826 ft. | Betty Grable, Robert Young ... | Excellent general booking. Great for the family ... | Nov. 11, 1943 | Jan. 24, 1944 |
| Texas to Tokyo ... | G.F.D. (Universal) | 103 min. | U | 9,273 ft. | Richard Quine, Anne Gwynne | Acceptable title proposition for the masses and youngsters | Nov. 11, 1943 | Feb. 21, 1944 |
| Top Man ... ... | G.F.D. (Universal) | 83 min. | U | 7,432 ft. | Donald O'Connor, Suzanna Foster | Good general programmer. Good for youngsters | Nov. 18, 1943 | Not Fixed |
| Tornado ... ... ... | Paramount ... | 83 min. | A | 7,451 ft. | Chester Morris, Nancy Kelly ... | Thick-ear booking for the sticks. Hardly suitable for youngsters | Nov. 4, 1943 | Not Fixed |
| Two Senoritas ... ... | Columbia ... | 67 min. | U | 6,126 ft. | Joan Davis, Jinx Falkenburg | Capital light booking. Good for the family... ... | Nov. 4, 1943 | Dec. 13, 1943 |
| | | | | | Ethel Reynell, Gracie West ... | Reliable quota proposition for family and industrial | Nov. 25, 1943 | Floating |

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Bachelor Mother | ... | ... | ... | 92 min. | A | 8,338 ft. | Brian Aherne, Victor McLaglen | Excellent fare for the masses. Nothing to harm juveniles | Nov. 4, 1943 Oct. 18, 1943 |
| Captain Fury | ... | ... | Renown | ... 92 min. | A | 8,338 ft. | Brian Aherne, Victor McLaglen | Excellent fare for the masses. Nothing to harm juveniles | Nov. 4, 1943 Oct. 18, 1943 |
| Chump at Oxford, A | ... | | Renown | ... 61 min. | U | 5,600 ft. | Stan Laurel, Oliver Hardy ... | Cast-iron comedy booking for the crowd, the family and the youngsters | Nov. 4, 1943 Dec. 20, 1943 |
| *Danny Boy | ... | ... | Butcher's | ... 72 min. | U | 6,634 ft. | Wilfrid Lawson, Ann Todd ... | Good box-office value. Good for the whole family | Nov. 18, 1943 Feb. 7, 1944 |
| Little Lord Fauntleroy | | | Grand National | 103 min. | U | 9,361 ft. | Freddie Bartholomew, C. Aubrey Smith | With an appeal to all, fathers and mothers, sons and daughters will all find delight in the second appearance of this truly great film | Nov. 4, 1943 Dec. 27, 1943 |
| Made for Each Other | | | Grand National | 95 min. | A | 8,539 ft. | Carole Lombard, James Stewart | Excellent general booking—the "A" certificate need not debar children | Nov. 11, 1943 Not Fixed |
| Mutiny in the Big House | | | Pathe | ... 81 min. | A | 7,400 ft. | Charles Bickford, Barton MacLane | Good general booking, but hardly for juveniles ... | Nov. 11, 1943 Immediate |
| So Ends Our Night | ... | | International | 120 min. | A | 10,999 ft. | Fredric March, Margaret Sullivan | Very good revival. Hardly suitable for youngsters | Nov. 11, 1943 Immediate |
| Star is Born, A | ... | ... | Grand National | 111 min. | A | 10,083 ft. | Janet Gaynor, Fredric March... | Excellent box office proposition for all classes ... | Nov. 4, 1943 Dec. 13, 1943 |
| Wolf Call | ... | ... | Pathe | ... 61 min. | U | 5,533 ft. | Movita, John Carroll ... ... | Fine for the youngsters and good average booking for the masses | Nov. 11, 1943 Immediate |

# WHAT'S RELEASED IN DEC., 1943

| Date. | Title. | Renter. | Reg. No. | Running Time. Min. | Certificate. | Length Feet. | Stars. | "Kine." Review Date. |
|---|---|---|---|---|---|---|---|---|
| DEC. 6 | Chetniks! The Fighting Guerillas | 20th Century-Fox ... | F. 6384 | 73 | A | 6,576 | Philip Dorn, Anna Sten ... ... ... ... | May 13, 1943 |
| ,, | Follow the Band ... ... ... | G.F.D. (Universal) ... | F. 6758 | 61 | U | 5,478 | Leo Carrillo, Leon Errol ... ... ... ... | Oct. 21, 1943 |
| ,, | *Night Invader, The... ... ... | Warner ... ... | Br./Dr. 6280 | 81 | U | 7,328 | Anne Crawford, David Farrar ... ... ... ... | Sept. 16, 1943 |
| ,, | †Saludos Amigos ... ... ... | RKO-Radio ... ... | F. 6812 | 44 | U | 3,795 | Walt Disney and familiar cartoon characters ... ... | Nov. 11, 1943 |
| ,, | Sarong Girl ... ... ... ... | Pathe ... ... ... | F. 6724 | 63 | U | 5,640 | Ann Corio, John Scat Davis ... ... ... ... | Sept. 30, 1943 |
| ,, | True to Life ... ... ... ... | Paramount ... ... | F. 6785 | 94 | U | 8,442 | Mary Martin, Franchot Tone ... ... ... ... | Oct. 28, 1943 |
| ,, | Two Tickets to London ... ... | G.F.D. (Universal) ... | F. 6747 | 75 | U | 6,785 | Michele Morgan, Alan Curtis ... ... ... ... | Oct. 21, 1943 |
| DEC. 13 | Bomber's Moon ... ... ... | 20th Century-Fox ... | F. 6548 | 70 | U | 6,299 | George Montgomery, Annabella ... ... ... | July 15, 1943 |
| ,, | First Comes Courage ... ... | Columbia ... ... | F. 6779 | 86 | U | 7,727 | Brian Aherne, Merle Oberon ... ... ... ... | Oct. 21, 1943 |
| ,, | I Escaped from the Gestapo ... | Pathe ... ... ... | F. 6712 | 74 | A | 6,747 | Mary Brian, Dean Jagger ... ... ... ... | Sept. 16, 1943 |
| ,, | Lady Takes a Chance, A ... ... | RKO-Radio ... ... | F. 6731 | 86 | A | 7,729 | Jean Arthur, John Wayne ... ... ... ... | Oct. 14, 1943 |
| ,, | Stranger in Town, A ... ... | M-G-M ... ... ... | F, 6783 | 67 | U | 6,029 | Frank Morgan, Jean Rogers ... ... ... ... | Oct. 28, 1943 |
| ,, | Two Senoritas ... ... ... | Columbia ... ... | F. 6792 | 67 | U | 6,126 | Jinx Falkenburg, Joan Davis ... ... ... ... | Nov. 4, 1943 |
| DEC. 20 | *Demi-Paradise, The ... ... | G.F.D. ... ... ... | — | 115 | U | 10.304 | Laurence Olivier, Penelope Dudley Ward ... ... | Nov. 18, 1943 |
| ,, | Hi Diddle Diddle ... ... ... | United Artists ... ... | F. 6770 | 74 | A | 6,616 | Adolphe Menjou, Martha Scott ... ... ... ... | Oct. 21, 1943 |
| ,, | *Warn That Man ... ... ... | Pathe ... ... ... | Br./Dr. 6557 | 81 | A | 7,354 | Gordon Harker, Raymond Lovell ... ... ... | July 15, 1943 |
| DEC. 27 | Alaska Highway ... ... ... | Paramount ... ... | F. 6647 | 67 | U | 6,079 | Richard Arlen, Jean Parker ... ... ... ... | Sept. 2, 1943 |
| ,, | Gentle Gangster, A ... ... | British Lion ... ... | F. 6646 | 57 | A | 5,152 | Barton MacLane, Molly Lamont ... ... ... | Sept. 2, 1943 |
| ,, | Girl Crazy ... ... ... ... | M-G-M ... ... ... | F. 6734 | 99 | U | 8,872 | Mickey Rooney, Judy Garland ... ... ... ... | Oct. 14, 1943 |
| ,, | Heart of the Golden West... ... | British Lion ... ... | F. 6293 | 64 | U | 5,865 | Roy Rogers, Ruth Terry ... ... ... ... | Sept. 16, 1943 |
| ,, | Let's Face It ... ... ... ... | Paramount ... ... | F. 6760 | 76 | U | 6,861 | Bob Hope, Betty Hutton ... ... ... ... | Oct. 28, 1943 |
| ,, | Wintertime ... ... ... ... | 20th Century-Fox ... | F. 6754 | 82 | U | 7,430 | Sonja Henie, Cesare Romero ... ... ... ... | Oct. 21, 1943 |
| | | | REISSUES. | | | | | |
| DEC. 13 | Bachelor Mother ... ... ... | RKO-Radio ... ... | F. 2151 | 81 | A | 7,360 | Ginger Rogers, David Niven ... ... ... ... | Nov. 11, 1943 |
| DEC. 20 | Chump at Oxford, A ... ... | Renown ... ... ... | F. 2620 | 61 | U | 5,600 | Stan Laurel, Oliver Hardy ... ... ... ... | Nov. 4, 1943 |

* A British Picture † In Technicolor

# SHOWMANSHIP IN WAR TIME

## Conducted by THE SHOWMAN

### A Feature Run Under the Auspices of the "Kine." Company of Showmen

**THOUGH we are confirmed believers in the salvage drive and indeed advocate it in every issue of the "KINE," there is reason in all things. The news from one of our correspondents that a manager in his enthusiasm for the cause inaugurated a competition among the kiddies which brought in six cwt. of bones to be placed on exhibition in his foyer, leaves us cold.**

**To collect salvage and hand it over immediately to the waiting salvage cart is one thing—to convert a foyer into a refuse dump is another. It cannot add to the pleasure of patrons and many will agree that it detracts from the dignity of the kinema.**

### *Harvest Home*

DISPLAYS of bread, vegetables, sheaves of corn and other edibles arranged at the Odeon, Cardiff, by Manager R. G. Butler brought reminders of Harvest Home church decorations, but as a means of film exploitation they were unique and were the means of attracting attention to the screening of "World of Plenty."

Other displays were also arranged with the Food Advice Centre and various shops where, in addition to appetising displays of foodstuffs, the windows were made interesting with matter supplied by the M. of I.

The very novelty of these displays achieved excellent results. Apart from the labour involved, the cost of this campaign was 25s. for the informative showcards.

### *Chester Premiere*

WHEN "The Lamp Still Burns" was given its provincial première at the Gaumont, Chester, last week, manager R. W. Padgett secured the services of 42 nurses from local hospitals for a stage tableau. Three repatriated prisoners of war were also brought on to the stage, and were presented with passes entitling them to the freedom of the Gaumont for one year.

At the first performance the audience included the Mayor and Mayoress of Chester, civic officials, and matrons and sisters from Chester and district hospitals.

In a brief speech the Mayor (W. Matthew Jones) appealed for volunteers for nursing, and invited candidates to leave their names with the Gaumont manager.

The tableau by the 42 nurses was rendered musically, beginning with the National Anthem and ending with "Land of Hope and Glory."

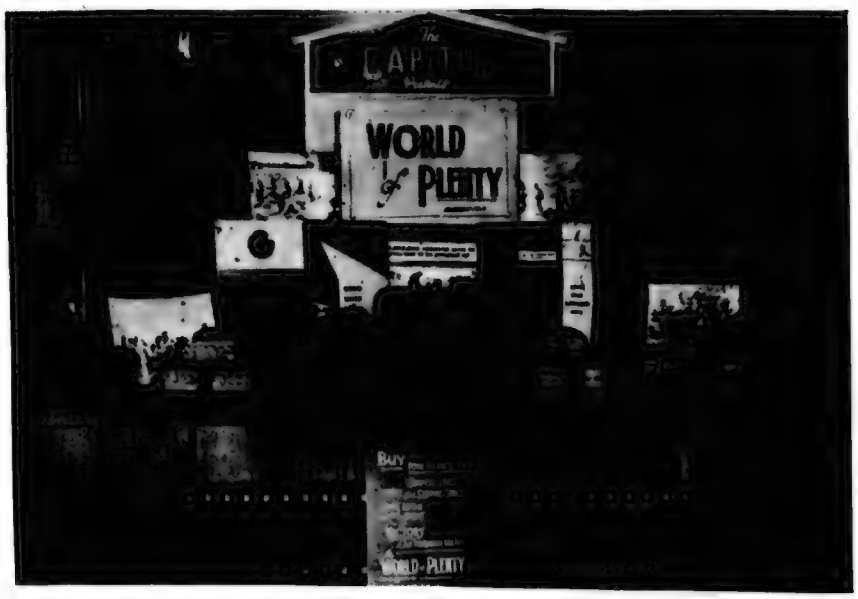
The directors of G.-B. have made a donation of 25 guineas to the Chester Royal Infirmary.

### *Bury's Double*

TWO photographs received from Patrick L. Lynch shows quite good foyer displays recently carried out at the Odeon, Bury, Lancs. Had they been carried out in mere black and white the resultant photographs would probably have been full of detail, but as Mr. Lynch is fond of colour, which the negatives have not registered, the prints are too weak for block making.

His effort for "Hit the Ice" consisted of a scenic background representing a snowbound mountain toboggan run with Abbott and Costello on skis and a winsome lass on skates.

With a foreground made up from some salvaged pre-war spangled cotton wool and a miniature forest of fir trees a most effective eye-attractor was built to become the centre of considerable interest.




*One of several displays arranged by R. G. Butler, of the Capitol, Cardiff, for WORLD OF PLENTY (Paramount)*

*Realistic Arab display at the Odeon, Barnet, made up by Manager John Charlton to call attention to THE FOUR FEATHERS (Ealing Dis.)*

### *Well Covered*

MANAGER H. P. HAGGAR, writing from the Albert Hall, Swansea, says that his patrons got a change from war pictures (of which they are very tired) and a hearty laugh when he screened "They Got Me Covered."

Tradesmen of the town gave him help in his exploitation, for eight furniture stores gave him window displays, the theme of which in each case was a furnished bedroom with a tailor's dummy nicely tucked in bed and a display card calling attention to the fact that "They Got Him Covered," and particulars of the where and when to see the film.

A corner of the theatre's foyer was occupied by a standing dummy, naked except for a bath towel, placed on a small table. Suitably worded notices were in position, one in the dummy's hand and the other supported above.

### *Borrowed Plumes*

EXCELLENT exploitation for "Four Feathers" was carried out at the Odeon, Barnet, by manager John Charlton, by means of a foyer display, a corner of which we illustrate. With the aid of an old and worn half-figure dummy, carefully made up with greasepaint, crêpe hair and odds and ends of material to make Eastern clothing, he contrived a very realistic Arab.

With carefully directed lighting the whole effect was uncannily "human," and cuased more comment than anticipated. Palms, saddle and bridle, and a 5 ft. by 5 ft. panel painting (by Mr. Charlton himself) formed part of the remaining display, which could not be photographed effectively. The result drew a bumper house on the Monday and subsequently. Incidentally, the cost was practically nil, for all the props. were borrowed locally.

### *Midland Eddystone*

SOMETHING unique in Midland area exploitation was arranged by Manager Arthur Taylor, of the Savoy, Walsall, in connection with "Action in the North Atlantic."

Upon entering the main foyer one bumps into a giant lighthouse, 15 ft. in height, as shown in the photograph. It was built and painted by the theatre's fire-watching staff in six days, and made

SOUND SYSTEM RCA

to assist in the A.B.C. appeal of the Merchant Navy Fund. A inserted 3 ft. from the base to be placed through, and each coin fell into the container the top of the light house flashed reading "The Merchant Navy You."

In the circle lounge a huge ta long, 8 ft. wide and 3 ft. deep, with sea-coloured water, and dis convoy of 30 ships sailing in and representing all the United as similarly depicted in the brought wide and varied comme thousands of townspeople, and were so interested in the stunt covered it in their week-end ed 18-ft. destroyer was built by s in the town, and this formed a background to the display.

Twelve young dancers from principal school of dancing, under 12 years of age, pre prologue to the picture in the song-and-dance act to the music Fleet's In," and then appeale audience in song form to help chant Navy Fund. They wer fully dressed in appropriate costumes and with excellent co- from the chief operator with ing effects, it made a colourful attraction for the Savoy's audie expressed their delight in appl contributions to the fund.

### *Ship Ahoy*

VISITORS to the Regal Grimsby, experienced a atmosphere on entering the foyer during the week previo screening of "Action in th Atlantic."

Manager Jack Edmunds arranged an exhibition of nauti ments and accessories, togethe full-size lifeboat with full equip topmast to keel. Supplement

*Continued on next pa*

*A very definite attraction and collection box exhibition Savoy, Walsall, and contr Manager Taylor to exploit AC THE NORTH ATLANTIC (*

…was a further display of large …representing the various depart… …of the Service…, together with …of the Allied countries. Great in… …was taken in the items on show, …ularly the lifeboat, which had been …ed *Sea Witch*, in honour of the …lar heroine of that name in the …

…ng the week of showing the film …ction was made in aid of the King …Fund for British Seamen, to …there was an excellent response.

## A.T.C. Smartness

…ING the week's run of Walt …sney's "Victory Through Air …" at the New Palace, Bristol, …Blackburn helped a recruiting …gn for Air Training Cadets. Each …g a squad of the cadets paraded …stage while a wing-commander …ed to the audience the object of …ps and appealed for recruits. …parade only lasted for five …, but it certainly secured the …s of the audience who heartily …ded the smart appearance and …of the cadets.

## …ples of "Victory"

…method adopted by W. F. Foster …telling his public that he was …the U.A. cartoon feature, "Vic… …hrough Air Power" at the Hollo… …aumont was to rent the window …empty shop near the busy traffic …n and fare stages at the Archway, …te, and fill it with aeronautical …ents, photographs, flags, notices …sters, with a large card bearing …F. rondel and particulars of the …wings. The chief exhibit, how… …s a selection of 12 of the original …drawings made for the film, neatly …and mounted on upright panels. …of course, were lent by the renters, …med an unusual and attractive …e of the film. As at other theatres …circuit, a recruiting campaign …n on benalf of the local A.T.C. …happens to be the Islington …, and this also helped to spread …s of the screening over a wide …

## At Torquay

…leading drapers of Torquay, …sers. Rockheys, gave generous …ace to Arthur Maunder, Odeon's …, with a window display in con… …with "Flemish Farm," which …attractive and well placed that …g to local report it "Smacked …ght in the eye."

…the Mayor and Mayoress, …er with other prominent people of …, attended and His Worship …ed the film to be "one of the finest and most stirring of war pictures" the success of Mr. Maunder's campaign was assured.

## On Sentry Go

WORKING on the tried and proved showmanship rule that anything which moves is the source of twice the attraction, Percy Swanwick made the canopy of the Odeon, Wolverhampton, into a sentry beat with a sentry box at either extremity and a couple of armed and uniformed men mounting guard duty and parading their beat with all the precision of the modern Army. Even the stamp of their feet at their turn was a feature in itself. Two more uniformed men on look-out duty on the top of the building silhouetted against the sky-line gave added effectiveness.

A 50-ft. red, white and blue banner laced to a wire track across the front of the house made it perfectly plain for all to see that this novel display was to publicise the screening of "Col. Blimp."

Several milliners co-operated with window displays, making a special feature of the "Blimp" hat and so giving a final polish to the campaign.

## Beating the Black-out

ALL angles of publicity seem to be equally well covered by Lionel S. Stevens at the National, Chatham. His latest effort is the design of a 5-in. double-column block for Press publicity. It is in black and white silhouette, the top of the layout giving the name of the National in block type and underneath is a catchline that has become widely known in the Medway Towns, "The Centre of Chatham's Entertainment." Below this are two patrons shining a torch beam. The words "Don't Let the Black-out Stop Your Visit to a G.-B. Theatre," and a large G.-B. monogram, finish off a most original and topical piece of publicity. As we have said before, showmanship covers all angles of exploitation.

## Worthing's Tableau

MANAGER H. KAYE arranged an attractive window tie-up with Mansfield's Music Store for publicising the screening of "Hello, 'Frisco, Hello" at the Plaza, Worthing. A huge three-winged screen filled in the background, and on the middle section the title and particulars of the film were boldly set out, while the flanking wings were each employed to tell of the stars engaged, with portraits of each, the whole display being worked out in vivid colourings.

Independent showboards in the foreground announced "All this week at the Plaza," and a very effective border framework was built up with a massed effect of sheet music copies of the chief song, "You'll Never Know."

## A Leytonstone Laugh

AT this time more than most, humour is a blessing to help dispel the gloom pervading the lives of most of us. I was particularly pleased, therefore, to notice that A. Clare, manager of the Leytonstone Rialto, included a quip in his latest letter to patrons, displayed on the vestibule notice-board, which is a feature of theatres on the Granada circuit. He recounted that the other day, when he was exceptionally busy, he was told that a man was waiting to see him. He sent his secretary to find out what the visitor wanted, and on finding that he was a commercial traveller told him that Mr. Clare couldn't see anyone that day. The visitor replied: "Can't see anyone? Then I'm just the man for him. I'm travelling in eye lotion!" That little bit of fun must have made many a patron chuckle.

## Victory Palm

F. W. SALTER boosted the screening of "Victory Through Air Power" (U.A.) at the Palmadium, Palmer's Green, energetically by several methods. Outside the theatre he had a couple of shop tie-ups—one with the local photographer, who filled his window with portraits of Palmer's Green airmen and added a large notice mentioning the film and the hall; another in a toy dealer's, where model 'planes were the attraction, with a poster made by Mr. Salter himself from a coloured picture of a warplane cut from a children's toy book. On the opening day of the run the band of the Tottenham A.T.C. marched to the theatre and played in the stalls as a prelude to the screening of the picture. This was followed by the surprise appearance of a local repatriated prisoner of war, who described a few of his experiences while behind the barbed wire of a stalag and answered questions put to him by Mr. Salter. Among other interesting things, he stressed the low morale of the Germans and forecast an early conclusion of the European war. (By a strange coincidence, this occurred just about the time Hitler's latest speech was being broadcast.) Then a 15-year-old girl sang Elgar's "Song of Liberty" and earned a storm of applause. Throughout the week a recruiting campaign for the A.T.C. was run, with cadets on duty daily to answer inquiries and enrol new members.

*Manager Ronnie Padgett entertained 42 Matrons, Sisters and Nurses at the Gaumont, Chester, together with the Mayor of Chester, at a screening of THE LAMP STILL BURNS (G.F.D.)*

*…tion of the display of nautical …ment set up by Manager Jack …ston at the Regal (A.B.C.), …dy, in connection with the showing …CTION IN THE NORTH ATLANTIC*

## Odeon Service

IT is the general custom to concentrate publicity upon the current programmes, but V. A. H. Crawley, of the Wealdstone Odeon, has lately been adding a few words here and there with the wider purpose of boosting his hall and its amenities. In his general advertising he has been including slogans aimed to plug the idea of the happiness to be obtained by visiting his theatre. Jingles like "Odeon patrons always smile—they see the films that are worth while!" and "Odeon first and foremost places films that win us patrons' praises" appear on slides, vestibule boards and posters, and have already secured the attention of many people passing or frequenting the hall.

This sort of boosting would not be completely effective if applied to an enterprise which looked faded and war-worn or failed to give service. Accordingly, Mr. Crawley is taking care to keep the building as fresh and smart as possible, to fit his decorations to the general tone of the place and to maintain a high standard of public service, with the object of making the circuit name (and therefore that of his own hall) synonymous with 100 per cent. film entertainment.

## Among the "Smalls"

I HAVE a lively recollection of the interest and amusement caused in the provincial town where I lived 25 years ago by an energetic showman who plugged his theatre by means of short notices in the classified advert. columns of the local paper. He maintained a display ad. as well, but it was the small, unexpected, indirect references to the show which seemed to attract most attention. People wading through the lists of articles lost or found, for sale or wanted constantly came across two- or three-line "gag" adverts. linked with his name or that of his hall, read them, chuckled and passed on; but the impression sank in (partly through constant repetition), and he did good business. Lately, this form of advertisement seems to have fallen largely into disuse, but with newspaper space severely restricted it ought to be well worth reviving. The essential, of course, is to compose the messages so that they both fit their surroundings and rivet the attention of the reader.

TO
MANAGEMENTS
AND
EXECUTIVES
The Directors of
20TH CENTURY
PUBLICITY SERVICE Ltd.
would welcome the opportunity of making a substantial offer for the
RIGHTS OF
SCREEN ADVERTISING
— LANCASHIRE ONLY —
The Secretary,
20TH CENTURY
PUBLICITY SERVICE Ltd.
5, Edward Street, Blackpool

*The interest in FOR WHOM THE BELL TOLLS (Paramount) remains unabated, and the above is typical of the crowds to be seen outside the Carlton every day*

*From Our Post Bag.*

## A CRITICISM OF SHOWMANSHIP

*The letter below is printed as Mr. Wareing's personal opinion of current showmanship and does not necessarily agree with our views, though we frankly admit that we do frequently include paragraphs which, though they may not "cut a lot of ice" with those who have the backing of the firm and latitude with finance, mean quite a lot to the little man who works hard to do much with little. To these we still give a hearty pat on the back, equally to those who, having the ability to create ideas, are fortunate in also having the facilities to carry them out.*

The Editor,
THE KINEMATOGRAPH WEEKLY,

Dear Sir,—I am a keen admirer of live "exploitation" in advertising, and believe it to be the life-blood of the business. I usually turn to the exploitation pages of the KINE. as soon as the wrapper is removed on Thursday mornings, but I must say that this week's issue has left me rather lost for words; if most of this week's notices are a fair representation of "showmanship in war time"—to quote your own heading—then the sooner your entrants conform to orthodox advertising, and leave these so-called "stunts" alone, the better it will be for the Industry as a whole, I should think.

In the order of the appearance of this week's notices, how many good managers are going to subscribe to the statement that it is only when patrons have lost something, or when they have a "grouse," that they receive letters from patrons? If this is so, is there not something wrong with the management; any manager who only receives these two kinds of letters must surely consider that all is not well with his administration; if these are the only letters he ever receives from his patrons (—applications for lost property or "complaints") then indeed he is more of a hero than a "Joke Variety" performer, openly to show himself on the stage every Friday night in full view of his dissatisfied customers! I think A. J. Brown should attempt to obtain patrons' testimonials as to his general good management rather than as a "joke variety" performer and leave this function to a profession that can look after it. By doing so he would be doing himself, his brother managers and the Industry as a whole a much better service and thus emerge a correspondingly better "showman."

I also wonder what credit is reflected upon a manager who (creditably!) says that a display he has indulged in has been suggested by his area supervisor and carried out by his chief operator! Indeed, if "showmanship" were another word for "honesty," perhaps this entrant will win the shield this year! (And give it to his area supervisor or chief operator?)

Just what the local licensing authorities would say at Loughborough if they walked into a theatre vestibule and viewed a display that included sandbags loaned by a local A.R.P. authority "filled with waste-paper" would again reflect very much credit upon the manager—or wouldn't it? Their comments might be worse though at Morecambe when they discovered the petrol!

Exploitation and showmanship in its really genuine forms are two virtues that I would like to find in every manager. Very often a "substitute" is worse than nothing at all, and to say the least of it, degrading to personnel and the Industry; is it wise continually to indulge in some form of "attracting attention" when the attention attracted can only be derogatory? I would be the first to admit that present-day circumstances are not helpful to exploiteers; the various restrictions and lack of material make it difficult always creditably to embark upon an advertising scheme to which one can do full justice and reflect credit upon one's theatre (and one's self, which often appears to be the most important reason!). Is anyone—even the most ardent exploiteer—going to say that a display of gravestones, petrol, flags, and what-nots is seriously calculated to increase the takings or improve the standard of a good theatre—or that of its manager?

By all means let us have Exploitation, as much of it as possible—but let it be harnessed to common-sense and respectability and judicious management.

It does not require a qualified showman to make an Impression; any fool can do that!

Good luck to every manager who tries to "put over" his shows and attempts to extract "the last ounce" out of the goods he has for sale, but let the efforts be directed towards increasing the goodwill and high standard of the profession as a whole. The fairground may have been a profitable beginning but it would be a disastrous End!

*VINCENT J. H. WAREING,*
*Proprietor of Eleven London Halls.*

# COLUMBIA'S EXPLOITATION COMPETITION

## For "First Comes Courage"

### CASH PRIZES FOR KINEMA MANAGER

Here are full details of the contest, an advance note of which was given in last week's issue.

Columbia's "First Comes Courage," starring Merle Oberon and Brian Aherne, is to be a medium of a grand exploitation competition sponsored by Columbia Pictures.

FIFTY POUNDS IN PRIZES.

| | | |
|---|---|---|
| First prize | ... ... | £25 |
| Second prize | ... ... | £15 |
| Third prize | ... ... | £10 |

are to be won by managers with a real flair for showmanship. Managers of all kinemas will stand an equal chance of winning. *Showmanship alone will count in the judging.*

"First Comes Courage" is vivid entertainment with stars of proven box-office pulling power and a topical title which lends do exploitation of the order. Once again, manag an opportunity to prove t in these difficult days exploitation can be carried

The following are the co of entry:—

1. Showmanship and or of ideas alone will count copied from the campai will not in themselves be to win prizes, no matter the campaign.

2. All entries should detailed and supported possible with material evi

All entries should be sen

Publicity Department,
Columbia Pictures, L
139, Wardour Str
London, W.1.

## *Keep 'em Sweet*

OUR pages bear frequent evidence of the wisdom of managers who take pains to cultivate and maintain cordial relations with the civic authorities and leaders of social, cultural, sporting and other organisations in the districts where they operate. There is, however, a tendency in too many quarters to ignore these links with local activity and carry on as if the kinema has no relation to the life of the community it serves. Many exhibitors would be surprised at the keen interest taken by their patrons in civic matters, cultural societies, local sporting matters, etc., and if care is not taken to effect a link, however loose, with such matters, the show tends to become a detached entity which in times of stress may suffer in consequence. Municipal, social and sporting leaders will not often approach the showman, whom they probably regard in the first instance as merely a trader intent on making a profit—and perhaps even as a competitor. It is for the showman to approach them and earn their good will. Having done so, he is bound to reap the benefit in that subtle, indirect way in which friendship always seems to work. It is an aphorism that you get no more out of life than you put into it. It follows that the man who puts in most can expect the highest return. advertising arising from frie tions with those around one c as valuable as direct, blatant of the more common type, a it costs less.

## *Local Talent*

OUR readers will have notic showman in Kent is m periodically of hand-painted executed by a local art stu these days when it is not easy commercially produced public surprising that more showme adopt this idea. In most to is a flourishing art school or a and usually the members woul too glad to utilise their ski benefit of the local kinema obtaining valuable experience tical commercial art and at time bringing their work to of their fellow-citizens. There prejudice against amateur probably because they are rather crude compared with fessional article, but it mus overlooked that people take interest in local product tha factory-made article from elsew this is to the advantage of man, whose main desire is to a closest possible interest.

*Further example of Douglas W. Rattee's able exploitation on view rotunda of the Ritz, Nottingham, for STRIPTEASE LADY (United*

# RELEASES FOR DEC. 20 AND DEC. 27

## Compiled by A. W. OWEN

### Releases for Dec. 20

**HI-DIDDLE-DIDDLE**
**(U.A.)**

A. Length 6,616 ft. Reg. No. F.6570. Reviewed in KINE. October 21, 1943.
Stars.—Adolph Menjou, Pola Negri.
Atmosphere.—Crazy farcical comedy, describing the dizzy methods adopted to measure the integrity of an heiress's penniless sailor suitor.
Organ.—"Nautical Moments," Winter, (Hawkes), with adaptation from the piano-solo copy.
Non-Sync.—As organ, recorded on H.M.V. B.8944 by the Royal Marines Band (Plymouth).

**WARN THAT MAN**
**(Pathé)**

A. Length 7,354 ft. Reg. No. F.6557. Reviewed in KINE. July 15, 1943.
Stars.—Gordon Harker, Raymond Lovell, Jean Kent.
Atmosphere.—Mystery house espionage romantic comedy melodrama, adapted from Vernon Sylvaine's stage success, the thwarting of an audacious Nazi plot to kidnap Britain's great war leader.
Organ.—"Treachery and Vengeance," Occidental, Fletcher (Hawkes), with adaptation from the piano-solo copy.
Non-Sync.—As organ, recorded by orchestra on Boosey-Hawkes D.10.

### Releases for Dec. 27

**LET'S FACE IT**
**(Paramount)**

U. Length 6,861 ft. Reg. No. F.6760. Reviewed in KINE. October 28, 1943.
Stars.—Bob Hope, Betty Hutton.
Atmosphere.—Army comedy musicale, adapted from the Cole Porter stage success, telling of the misadventures of three soldiers as the result of a scheme financed by neglected wives to make three philandering husbands jealous.
Organ.—"Jealousy," Tango, Gade (Walsh Holmes), with adaptation from the piano-solo copy.
Non-Sync.—As organ, recorded by Pini's Tango Orchestra on H.M.V. B.D.748 and by the Boston Promenade Orchestra on H.M.V. C.2861.

**A GENTLE GANGSTER**
**(British Lion)**

A. Length 5,152 ft. Reg. No. F.6546. Reviewed in KINE. September 2, 1943.
Stars.—Barton MacLane, Molly Lamont.
Atmosphere.—Racketeer melodrama in small-town settings concerning three reformed gangsters who marry and live down their past. Built on the old Lyceum dictum, "It's Never Too Late to Mend."
Organ.—Overture to "Marinarella," Fucik (Bosworth), excerpts, with adaptation from the orchestral piano-conductor copy.
Non-Sync.—As organ, recorded on Bosworth B.C.1037 (Concert Orchestra).

**HEART OF THE GOLDEN WEST**
**(British Lion)**

Cert. U. Length 5,865 ft. Reg. No. F.6293. Reviewed in KINE. September 16, 1943.
Stars.—Roy Rogers, Ruth Terry.
Atmosphere.—Western melodrama, containing also music and song, romance and comedy, in which a young ranch foreman and his pals outwit an unscrupulous cattle transport monopoly.
Organ.—"Raymond" Overture, Thomas (Hawkes), with adaptation from the orchestral piano-conductor copy.
Non-Sync.—As organ, recorded on H.M.V. C.1564 by the New Light Symphony Orchestra.

**GIRL CRAZY**
**(M-G-M)**

Cert. U. Length, 8,872 ft. Reg. No. F.6734. Reviewed in KINE. October 14, 1943.
Stars.—Mickey Rooney, Judy Garland.
Atmosphere.—Western musical extravaganza, based on a Broadway stage show, telling how a young girl-chasing playboy puts a remote agricultural college on the map.
Organ.—"Woodland Pictures," Suite, No. 3, Fletcher (Hawkes), with adaptation from the piano-solo copy.
Non-Sync.—As organ, recorded on Boosey-Hawkes F.B.H. Series, No. 63, by Harry Fryer and his Orchestra.

**ALASKA HIGHWAY**
**(Paramount)**

Cert. U. Length 6,079 ft. Reg. No. F.6647. Reviewed in KINE. September 2, 1943.
Stars.—Sonja Henie, Cesar Romero.
Atmosphere.—Triangle comedy - drama, the rivalry of two brothers for a girl, the main action taking place during the building of the great Alcan Highway.
Organ.—"Finlandia," Tone Poem, Sibelius (Chester), with adaptation from the piano-solo copy.
Non-Sync.—As organ, recorded on H.M.V. C.1827 (symphony orchestra), or H.M.V. B.D.665, by Reginald Foort (kinema organ).

*Continued on column 3*

# Molly Forbes Completes Three Years at Warner's, Leicester Square

IT is a considerable time since I called in at the Warner's Theatre, Leicester Square, to have a chat with Molly Forbes, who has now completed three years' solo resident organ work at this theatre. The organ here is a three-manual Compton with one of the most artistic consoles made by this firm, and is on a revolving turntable. Max Milder not only features his organist but gives her good publicity, and her interlude, "Selections from the Classics," was worthy of this confidence. The items were all of a popular and contrasting character, the opening film sequence to introduce the artiste at once gains the attention of the patrons; the slide matter, too, was effective and artistic, with excellent photographic reproductions of the great composers selected.

Items chosen included excerpts from Schubert's "Rosamunde," Brahm's "Hungarian Dance," No. 6, Weber's "Invitation to the Valse," Chopin's "Minuet Valse" in D flat, Grieg's "Au Printemps," a Mendelssohn's "Songs Without Words," Beethoven's famous "Minuet in G," Liszt's "Liebestraume," and a fine rendering of this composer's Second Rhapsody synchronised with an orchestral recording with a clever superimposition that toned perfectly and helped to reach a very satisfactory climax. I have seldom noticed a more attentive audience in this West End theatre, and the applause came with unanimity from all parts of the house. Molly Forbes thoroughly merited this reception, and she also proved that what the public want to-day is recitals of worth-while music by an efficient musician at the console and not a conglomeration of syncopated dance numbers they are expected to sing to and applaud themselves for so doing.

MOLLY FORBES

A. W. O.

## A BIRTHDAY INTERLUDE AT HALIFAX

CLEMENT ELLIOTT writes to inform me he has celebrated his first anniversary at the Regal (A.B.C.), Halifax, with a novel type of request and stunt interlude with his chief operator as fellow-conspirator.

Having played his signature tune to a cod slide "We will now persevere with Clement Elliott at the organ," and "Will members of H.M. Forces please deposit their rifles at the cash desk?" the "Warsaw Concerto," for which many requests had been sent in, was played. After some lighter type songs and tunes had been played a slide was shown on the screen, "Ladies and gentlemen, I will now play in complete darkness; incidentally, this has never been attempted before by any organist." Spot light, etc., being turned off, a non-sync. organ record was played, during which the lights were suddenly turned on, only to find the organist cleaning the organ with the theatre vacuum cleaner, while a slide was flashed on from the box: "Sorry, governor; the record's broke!"

Yorkshire audiences are the finest comedy merchants you can meet "on tour," and, incidentally, sincere in their appreciation of good type music, and took this "leg pull" in good part. It reminds me of a London episode when one of our organists rode across the stage on one of his "relations" to give his interlude. It is, of course, a contrast to Bach or Wagner entertainment and certainly requires courage on the part of the organist to "put it over," and here's luck to our brother organist during his second year.

A. W. O.

*Continued from previous column*

**WINTER TIME**
**(20th Century-Fox)**

Cert. U. Length 7,430 ft. Reg. No. F.6754. Reviewed in KINE. October 21, 1943.
Stars.—Sonja Henie, Cesaro Romero.
Atmosphere.—Romantic comedy musicale in snow-covered Canadian settings, depicting the chequered love story of a Norwegian skater. Herman and his Orchestra are featured in skating-rink episodes.
Organ.—"Les Patineurs" (Skaters), Ballet Suite (A and B), Meyerbeer (Ascherberg), with adaptation from the piano-solo copy, or "Skaters" Valse, Waldteufel (Ascherberg).
Non-Sync.—As organ, Ballet recorded on H.M.V. C.3105 (orchestra), Valse recorded on H.M.V. B.8665 by the Boston Promenade Orchestra.

# PROVINCIAL TRADE SHOWS

*(Continued from page 54)*

**NEWCASTLE—Continued.**

| Date. | Time. | Place. | Title of Films. | Shown By. | Stars. | Cert. |
|---|---|---|---|---|---|---|
| Dec. 9 | 10.45 a.m. | Stoll's | Ghost and the Guest | Pathe | James Dunn | A |
| " 10 | 10.30 a.m. | Haymarket | The Desert Song | Warner | Dennis Morgan | U |
| " 10 | 10.45 a.m. | Essoldo | Isle of Forgotten Sins | Pathe | John Carradine | A |
| " 10 | 10.45 a.m. | Odeon | It's in the Bag | Butcher | Gert and Daisy | — |
| " 10 | 10.45 a.m. | Grainger | The Night is Ending | 20th Century-Fox | George Sanders | — |
| | | **NOTTINGHAM.** | | | | |
| Dec. 7 | 10.45 a.m. | Elite | Secret Enemies | Warner | Craig Stevens | A |
| " 8 | 10.45 a.m. | Elite | £100 Window | Warner | Anne Crawford | U |
| " 10 | 10.45 a.m. | Elite | Spy Ship | Warner | Craig Stevens | A |
| | | **SHEFFIELD.** | | | | |
| Dec. 7 | 10.30 a.m. | Cinema House | My Son the Hero | Pathe | Patsy Kelly | U |
| " 7 | 10.30 a.m. | Regent | The Night is Ending | 20th Century-Fox | George Sanders | — |
| " 8 | 10.30 a.m. | Union Street | Captains Courageous | M-G-M | Spencer Tracy | — |
| " 8 | 10.30 a.m. | Hippodrome | £100 Window | Warner | Anne Crawford | U |
| " 8 | 10.30 a.m. | Cinema House | Corregidor | Pathe | Otto Kruger | A |
| " 9 | 10.30 a.m. | Union Street | Tornado | Paramount | Chester Morris | — |
| " 9 | 10.30 a.m. | Union Street | Ghost and the Guest | Pathe | James Dunn | A |
| " 10 | 10.30 a.m. | Cinema House | Two Senoritas | Columbia | Joan Davis | U |
| " 10 | 10.30 a.m. | Union Street | Isle of Forgotten Sins | Pathe | John Carradine | A |
| " 10 | 10.45 a.m. | Hippodrome | It's in the Bag | Butcher | Gert and Daisy | — |
| " 10 | 10.30 a.m. | Cinema House | Appointment in Berlin | Columbia | George Sanders | U |

# FORTHCOMING TRADE SHOWS

| DATE. | TIME. | PLACE. | TITLE OF FILMS. | SHOWN BY. | STARS. |
|---|---|---|---|---|---|
| | | **LONDON.** | | | |
| Thur., Dec. 2 | 11 a.m. ... ... | Rialto ... ... | The Rat ... ... ... ... | Anglo-American ... | Anton Walbrook |
| ,, ,, 2 | 10.30 a.m. ... ... | Century ... ... | Six Shorts ... ... ... ... | 20th Century-Fox | — — ... |
| ,, ,, 2 | 11 a.m. ... ... | M-G-M Theatre | Nine Shorts ... ... ... | M-G-M ... ... | — — ... |
| ,, ,, 2 | 11.30 a.m. ... ... | Pathe Private Th. | Pathe Pictorials 417, 418, 419 ... | Pathe ... ... | — — ... |
| Fri., ,, 3 | 2.30 p.m. ... ... | Cambridge ... | It's in the Bag ... ... ... | Butcher ... ... | Gert and Daisy |
| Mon., ,, 6 | 10.30 a.m. ... ... | Studio One ... | My Son the Hero ... ... ... | Pathe ... ... | Patsy Kelly ... |
| Tues., ,, 7 | 2.30 p.m. ... ... | G.B. Theatre ... | Corregidor ... ... ... ... | Pathe ... ... | Otto Kruger ... |
| ,, ,, 7 | 10.45 a.m. ... ... | Rialto ... ... | Candlelight in Algeria ... ... | British Lion ... | James Mason |
| ,, ,, 7 | 2.30 p.m. ... ... | Cambridge ... | San Demetrio—London ... ... | Ealing Distribution | Walter Fitzgerald |
| ,, ,, 7 | 10.30 a.m. ... ... | London Pavilion | North Star ... ... ... | RKO-Radio ... | Anne Baxter ... |
| Wed., ,, 8 | 10.30 a.m. ... ... | Studio One ... | The Ghost and the Guest ... | Pathe ... ... | James Dunn ... |
| ,, ,, 8 | 2.30 p.m. ... ... | G.B. Theatre ... | Isle of Forgotten Sins ... ... | Pathe ... ... | John Carradine |
| | | **BELFAST.** | | | |
| Tues., Dec. 7 | 10.45 a.m. ... ... | Classic ... ... | Demi-Paradise ... ... ... | G.F.D. ... ... | Laurence Olivier |
| | | **BIRMINGHAM.** | | | |
| Tues., Dec. 7 | 10.30 a.m. ... ... | Scala ... ... | Corregidor ... ... ... ... | Pathe ... ... | Otto Kruger ... |
| ,, ,, 7 | 10.30 a.m. ... ... | West End ... | It's in the Bag ... ... ... | Butcher ... ... | Gert and Daisy |
| ,, ,, 7 | 10.30 a.m. ... ... | Futurist ... ... | Captains Courageous ... ... | M-G-M ... ... | Spencer Tracy |
| Wed., ,, 8 | 10.30 a.m. ... ... | Forum ... ... | Secret Enemies ... ... ... | Warner ... ... | Craig Stevens |
| ,, ,, 8 | 10.30 a.m. ... ... | Futurist ... ... | My Son the Hero ... ... ... | Pathe ... ... | Patsy Kelly ... |
| Thurs., ,, 9 | 10.30 a.m. ... ... | Scala ... ... | The Night is Ending ... ... | 20th Century-Fox | George Sanders |
| Fri., ,, 10 | 10.30 a.m. ... ... | West End ... | San Demetrio—London ... ... | Ealing Distribution | Walter Fitzgerald |
| ,, ,, 10 | 10.30 a.m. ... ... | Forum ... ... | £100 Window ... ... ... | Warner ... ... | Anne Crawford |
| ,, ,, 10 | 10.30 a.m. ... ... | Scala ... ... | Isle of Forgotten Sins ... ... | Pathe ... ... | John Carradine |
| | | **CARDIFF.** | | | |
| Mon., Dec. 6 | 11 a.m. ... ... | Park Hall ... | My Son the Hero ... ... ... | Pathe ... ... | Patsy Kelly ... |
| Tues., ,, 7 | 10.30 a.m. ... ... | Olympia ... ... | Spy Ship ... ... ... ... | Warner ... ... | Craig Stevens |
| ,, ,, 7 | 11 a.m. ... ... | Park Hall ... | Corregidor ... ... ... ... | Pathe ... ... | Otto Kruger ... |
| ,, ,, 7 | 11 a.m. ... ... | Capitol ... ... | It's in the Bag ... ... ... | Butcher ... ... | Gert and Daisy |
| ,, ,, 7 | 10.45 a.m. ... ... | Empire ... ... | The Night is Ending ... ... | 20th Century-Fox | George Sanders |
| Wed., ,, 8 | 11 a.m. ... ... | Park Hall ... | Ghost and the Guest ... ... | Pathe ... ... | James Dunn ... |
| Thur., ,, 9 | 10.45 a.m. ... ... | Olympia ... ... | San Demetrio—London ... ... | Ealing Distribution | Walter Fitzgerald |
| ,, ,, 9 | 10.45 a.m. ... ... | Empire ... ... | Captains Courageous ... ... | M-G-M ... ... | Spencer Tracy |
| Fri., ,, 10 | 10.30 a.m. ... ... | Olympia ... ... | Secret Enemies ... ... ... | Warner ... ... | Craig Stevens |
| ,, ,, 10 | 11 a.m. ... ... | Park Hall ... | Isle of Forgotten Sins ... ... | Pathe ... ... | John Carradine |
| | | **GLASGOW.** | | | |
| Tues., Dec. 7 | 10.45 a.m. ... ... | Regal ... ... | Secret Enemies ... ... ... | Warner ... ... | Craig Stevens |
| ,, ,, 7 | 10.50 a.m. ... ... | Cosmo ... ... | Corregidor ... ... ... ... | Pathe ... ... | Otto Kruger ... |
| ,, ,, 7 | 10.45 a.m. ... ... | Picture House ... | It's in the Bag ... ... ... | Butcher ... ... | Gert and Daisy |
| ,, ,, 7 | 11 a.m. and 2.30 p.m. | Own Theatre ... | The Night is Ending ... ... | 20th Century-Fox | George Sanders |
| Wed., ,, 8 | 10.30 a.m. ... ... | Regal ... ... | The Desert Song ... ... ... | Warner ... ... | Dennis Morgan |
| ,, ,, 8 | 10.50 a.m. ... ... | Cranston's ... | My Son the Hero ... ... ... | Pathe ... ... | Patsy Kelly ... |
| Thur., ,, 9 | 10.50 a.m. ... ... | Cosmo ... ... | Isle of Forgotten Sins ... ... | Pathe ... ... | John Carradine |
| Fri., ,, 10 | 10.50 a.m. ... ... | Cranston's ... | Ghost and the Guest ... ... | Pathe ... ... | James Dunn ... |
| ,, ,, 10 | 10.45 a.m. ... ... | La Scala ... | Captains Courageous ... ... | M-G-M ... ... | Spencer Tracy |
| | | **LEEDS.** | | | |
| Tues., Dec. 7 | 10.30 a.m. ... ... | Ritz ... ... | £100 Window ... ... ... | Warner ... ... | Anne Crawford |
| ,, ,, 7 | 10.30 a.m. ... ... | Tower ... ... | A Star is Born ... ... ... | Grand National ... | Janet Gaynor |
| ,, ,, 7 | 10.45 a.m. ... ... | Scala ... ... | It's in the Bag ... ... ... | Butcher ... ... | Gert and Daisy |
| Wed., ,, 8 | 10.30 a.m. ... ... | Ritz ... ... | My Son the Hero ... ... ... | Pathe ... ... | Patsy Kelly ... |
| Thur., ,, 9 | 10.30 a.m. ... ... | Tower ... ... | Little Lord Fauntleroy ... ... | Grand National ... | Freddie Bartholomew |
| ,, ,, 9 | 10.30 a.m. ... ... | Ritz ... ... | Corregidor ... ... ... ... | Pathe ... ... | Otto Kruger ... |
| ,, ,, 9 | 10.30 a.m. ... ... | Scala ... ... | Captains Courageous ... ... | M-G-M ... ... | Spencer Tracy |
| Fri., ,, 10 | 10.30 a.m. ... ... | Ritz ... ... | Ghost and the Guest ... ... | Pathe ... ... | James Dunn |
| ,, ,, 10 | 10.45 a.m. ... ... | Tower ... ... | The Night is Ending ... ... | 20th Century-Fox | George Sanders |
| | | **LIVERPOOL.** | | | |
| Tues., Dec. 7 | 11 a.m. ... ... | Scala ... ... | Corregidor ... ... ... ... | Pathe ... ... | Otto Kruger ... |
| Wed., ,, 8 | 10.45 a.m. ... ... | Forum ... ... | Secret Enemies ... ... ... | Warner ... ... | Craig Stevens |
| ,, ,, 8 | 11 a.m. ... ... | Scala ... ... | My Son the Hero ... ... ... | Pathe ... ... | Patsy Kelly ... |
| ,, ,, 8 | 11 a.m. ... ... | Majestic ... ... | The Night is Ending ... ... | 20th Century-Fox | George Sanders |
| Thur., ,, 9 | 10.45 a.m. ... ... | Forum ... ... | Spy Ship ... ... ... ... | Warner ... ... | Craig Stevens |
| ,, ,, 9 | 11 a.m. ... ... | Majestic ... ... | Isle of Forgotten Sins ... ... | Pathe ... ... | John Carradine |
| Fri., ,, 10 | 11 a.m. ... ... | Majestic ... ... | Ghost and the Guest ... ... | Pathe ... ... | James Dunn ... |
| ,, ,, 10 | 10.45 a.m. ... ... | Trocadero ... | It's in the Bag ... ... ... | Butcher ... ... | Gert and Daisy |
| ,, ,, 10 | 10.45 a.m. ... ... | Palais de Luxe ... | Captains Courageous ... ... | M-G-M ... ... | Spencer Tracy |
| | | **MANCHESTER.** | | | |
| Tues., Dec. 7 | 11 a.m. & 2.15 p.m. ... | Private Th. ... | Spy Ship ... ... ... ... | Warner ... ... | Craig Stevens |
| ,, ,, 7 | 10.45 a.m. ... ... | Market Street ... | Corregidor ... ... ... ... | Pathe ... ... | Otto Kruger ... |
| ,, ,, 7 | 10.45 a.m. ... ... | Gaiety ... ... | Gals Incorporated ... ... | G.F.D. ... ... | Leon Errol ... |
| ,, ,, 7 | 10.45 a.m. ... ... | Gaumont... ... | It's in the Bag ... ... ... | Butcher ... ... | Gert and Daisy |
| Wed., ,, 8 | 10.45 a.m. ... ... | Market Street ... | Isle of Forgotten Sins ... ... | Pathe ... ... | John Carradine |
| ,, ,, 8 | 10.45 a.m. ... ... | Gaumont... ... | Six Shorts ... ... ... ... | 20th Century-Fox | |
| ,, ,, 8 | 10.45 a.m. ... ... | Gaiety ... ... | Captains Courageous ... ... | M-G-M ... ... | Spencer Tracy |
| Thur., ,, 9 | 10.45 a.m. ... ... | Market Street ... | My Son the Hero ... ... ... | Pathe ... ... | Patsy Kelly ... |
| Fri., ,, 10 | 11 a.m. & 2.15 p.m. | Private Theatre... | Secret Enemies ... ... ... | Warner ... ... | Craig Stevens... |
| ,, ,, 10 | 10.45 a.m. ... ... | Market Street ... | Ghost and the Guest ... ... | Pathe ... ... | James Dunn ... |
| ,, ,, 10 | 10.45 a.m. ... ... | Gaumont... ... | The Night is Ending ... ... | 20th Century-Fox | George Sanders |
| | | **NEWCASTLE.** | | | |
| Tues., Dec. 7 | 10.30 a.m. ... ... | Haymarket ... | Spy Ship ... ... ... ... | Warner ... ... | Craig Stevens... |
| ,, ,, 7 | 10.30 a.m. ... ... | Stoll's ... ... | My Son the Hero ... ... ... | Pathe ... ... | Patsy Kelly ... |
| Wed., ,, 8 | 10.45 a.m. ... ... | Essoldo ... ... | Corregidor ... ... ... ... | Pathe ... ... | Otto Kruger ... |
| ,, ,, 8 | 10.45 a.m. ... ... | Grainger ... ... | Captains Courageous ... ... | M-G-M ... ... | Spencer Tracy |
| Thur., ,, 9 | 10.30 a.m. ... ... | Haymarket ... | Secret Enemies ... ... ... | Warner ... ... | Craig Stevens... |

(*Continued at foot of page 53*)

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NTED, relief Chief Operator; salary and prospects. — Apply, ging Director, Danilo Cinemas, on, Birmingham, 32.

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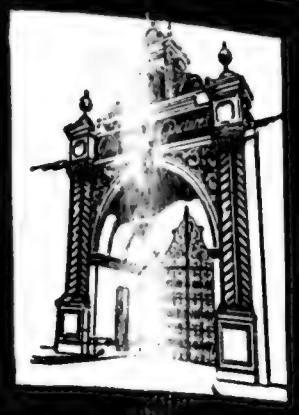
December 2, 1943



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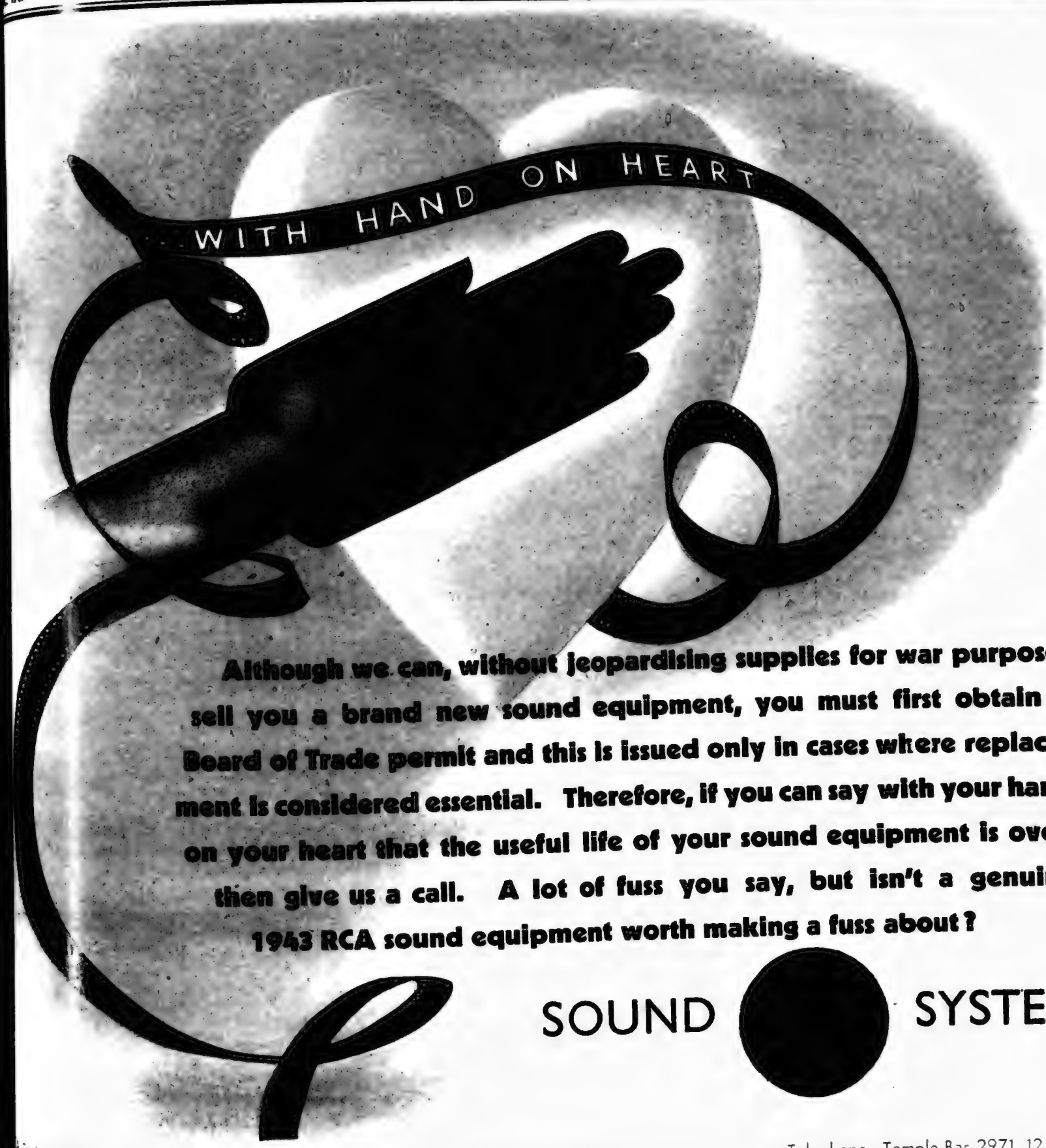


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## Observations

A PROSPECT appears to be opened up at last whereby exhibitors may co-operate with the Government in training disabled ex-Servicemen for positions in kinemas as managers or projectionists and thus fulfil the duty to the public and observe strictly Home Office requirements.

It was in July last that the C.E.A., the K.R.S., and the N.A.T.K.E. got together following upon a statement from the Ministry of Pensions that offers should be made by industries to help back into useful employment those men whom services in the Forces had partly incapacitated. For a time nothing happened, and disappointment ensued when intimations were received from regional Ministry of Labour offices that nothing was known of any scheme for training as kinema personnel. At last this seems to have been righted.

There are two main avenues towards employment in kinemas of ex-Servicemen—training for management and for projection. For the latter, training of a technical nature in the theory as well as the practice of picture projection is necessary, the theory preceding and being fulfilled by the actual physical handling of machine and apparatus. For the former, there is far less theory to be mastered, the actual handling of routine matters and problems as they arise providing the best training. The Government department will wish to be assured that the trained man has a reasonable chance of permanent employment, and in the scheme put forward by the associated employer, employee and technical groups in the Trade, this point has been taken care of, being only subject to the undertaking given to the Government to re-employ those men who have been taken from their jobs into the Forces.

THEODOLITE.

# PLANS FOR POST-WAR APPEARANCE

## Get Out a Schedule Index Now

By ELLIOTT HAMMETT

THERE can be very few proprietors of kinemas who have not said, "I must have this place renovated from top to bottom when the war is over and materials become available once more," and dreams of a spick and span theatre to replace the war-worn and dowdy building which has, perforce, been neglected for four years build themselves up as the possibility is contemplated.

But how far has this resolve taken practical shape? Is it still in the realm of vague dreams? What sort of a picture have you of what your theatre will look like?

It is time that casual thought be set aside and something like a skeleton plan evolved for future filling in, if the matter is to be attacked in a practical manner.

### A Reference Book

I would suggest that any ideas which you may evolve yourself or any which you may see in technical magazines such as the IDEAL KINEMA should be set down in an alphabetically indexed book devoted solely to post-war planning of your theatre. Take the Service space on page xviii of this issue as a guide—Amplifiers, Building Curtains, etc.—and on these indexed pages set down particulars either in full or as references, such as "IDEAL KINEMA" (month and page), or MESSRS. ———— catalogue page ? and such a shelf or drawer of the desk.

If this plan is consistently followed, when the time comes for renovation the suggestions contained can be pursued farther or rejected according to whether a newer and better idea has presented itself or whether this or that detail fails, or does not, to fit into the scheme being evolved.

Armed with these particulars, one is much better able to discuss with architect or contractor any plans for renewal or replacement.

### A Transition Period

One thing to be remembered about post-war rehabilitation is that there is likely to be a transition period between the present time when practically nothing is to be obtained, whether with or without a permit, and the free and unfettered purchase of everything needed.

In this transition period certain makeshift substitutes may have to be put up with, and these substitutes may modify any plan which one may wish to see carried out, but it is not thought likely that really pressing needs, such as those where seating is in bad condition or floor coverings are worn past repair, are likely to be hindered for any length of time.

### New Projection Equipment

Certain equipment will not be capable of patchwork renewal. Many projectors are already due for scrapping; already where the condition of machines is bad it is possible to obtain new, but here, of course, a certificate from a Government inspector is required. The inspector as a rule is very fair, giving his certificate wherever the apparatus is in really worn-out condition, or making such suggestions, backed up by his recommendation, as will put the apparatus in sound working condition.

But both the Government and the exhibitor will be glad to see the back of these gentlemen, courteous though they are. Should they be retained for a time, it is likely their permits will be more easily forthcoming.

### What About Plastics?

When one turns to the furnishing and equipment of auditorium and foyer, the possibility must be borne in mind of materials not being immediately available of the kind we have been accustomed to obtain in the past. There is very little seasoned timber to be had, especially the softer woods. Even Russia, a former big supplier of timber, has recently had to purchase from Sweden; this may, however, be due to the employment of man-power on vigorous war effort. In any case, it means that seasoned timber will be scarce. Harder woods may be earlier available.

It looks as though plastics will be very widely used in the post-war theatre, and it may be that thin panels of plastic material, which are quickly placed in position and rapidly fixed, will solve many problems during a transition period. By their use an attractive appearance may be speedily achieved and something of the old gaiety of the entertainment house be restored with little trouble.

*Continued on page iv*

THE THEATRES OF WAR . . . . . .

Are of supreme importance to us all and must have priority: but *your* theatres have also to be maintained. For this reason we are still using every endeavour, in spite of prevailing difficulties, to keep going that service you have always expected from us. Pending a return to normal, we shall be happy to advise you how best to keep your furnishings in good repair until such time as we are able, once again, to meet your requirements in full.

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AA

# SOME EARLY KINEMAS

## Nottingham's Pioneer House

***AN enquiry in the columns of the "Kinematograph Weekly" regarding the first theatre actually built as a kinema, and not a conversion of premises formerly used for other purposes, has brought in claims for three kinemas in widely separate areas***

The date of these buildings is around 1908-1909, and so far the localities registered are Lewisham, London, S.E.; the White City Electric Theatre, Shepherd's Bush, and the Victoria Palace of Light, Nottingham.

The first-named was opened in the early months of 1909; the White City Exhibition was 1908; and the Nottingham theatre in 1908.

### The Palace of Light

From J. Whitnall, of Nottingham, the following details have been received of the Nottingham Victoria at the time of its opening. Whether actuated by reverence for England's leading poets, or merely by the consideration of an easily acquired central site, with an entrance opposite Victoria station, the originators of the scheme made their patrons enter from Milton Street and depart into Shakespeare Street.

### The Milton Street Entrance

The entrance was through a fairly long entrance foyer leading to the back of the original flat-ceilinged hall which was set at right angles with the screen at the extreme right upon entry to the auditorium which held 450 to 500 people.

Those who visit the Victoria to-day enter by the same shop-width entrance, which, however, possesses a much more modern appearance than 35 years ago, when it was of plain stucco.

Opportunity came in 1911 to acquire adjoining property, and the building was widened and a vaulted ceiling provided. The screen was, of course, moved to a central position and at the back a corner balcony was built seating 90 people, reached by a back gangway. This alteration increased accommodation to around 850.

The original projectors were Kinetodaw and later additions were the inclusion of Kinemacolor mechanism.

### Noisy Ports

There was no glass in the ports in the very early days and patrons heard throughout the programme the noisy clatter (and they were noisy then) of the projectors. The rake was slightly up—a very unusual thing in those days. When the hall was enlarged the projection room became the rewind room and the new projection room was, of course, built centre.

The present projection equipment is B.T.-H.

### Early Pictures

From his memories of the programmes of those days, Mr. Whitnall says :—

"I think they put on almost all there was to put on, as, personally, I can call to mind Kalem's "Fishermaid of Ballydavid," A.B.'s "Oil and Water," Urbanora's "Thro' Derby Dales," Pathécolor's "The Miller's Daughter," Gaumont (colour), "Thrown to the Lions."

Another film they had was "Foe to Richelieu"—the maker escapes me.

The house made a speciality of the Vitagraph John Bunny and Flora Finch series, a number of Nordisk films, and the Gaumont "Bobby" series.

### The Queen's, Bristol

So far as Bristol is concerned, the IDEAL KINE. correspondent says that the first kinema to be erected as a kinema was the old Queen's, in Peter Street. This house was built in 1910, and was opened by the then Lord Mayor, the first time that a Lord Mayor had performed the opening ceremony at a picture house. Following quickly upon the opening of the Queen's came the King's, the Dolphin Street house, and the Zetland Road house. After these, for the next three or four years there was a spate of kinema building in the city and suburbs which continued up to the outbreak of the last war.

The Queen's was pulled down some ten years ago, and on its site was erected the present News Theatre. While the Queen's was opened by a Lord Mayor in person, its successor, the News Theatre was opened by a Lord Mayor on the screen, who used a talkie film for the purpose. Not being able to be present himself, a talkie was made in the grounds Mansion House and the Lord May nounced the house open from the scre

The Dolphin Street house passed existence many years ago, the King's h rebuilt and enlarged, and only the Road house, now known as the Scala pretty much as it was when built, th say, there has been no structural alt on a large scale. For this reason th may well claim to be the pioneer ki the city.

## SPARKBROOK RECONDITIONING

Good progress is being made in the work of reconditioning the blitzed Carlton at Taunton Road, Sparkbrook, Birmingham. This suburban house formerly belonged to M.W.T., Ltd., Birmingham, but has now been taken over by Albert J. Rogers, the well-known Birmingham exhibitor. Hurley Robinson, the architect supervising the renovations, anticipates that the work will be done in time for the Carlton to reopen before Christmas.

## ENTRY THROUGH EXIT DO

At a General Purposes Committee Lowestoft Corporation, the manager Palace Theatre reported that he was considerable difficulty in preventing from unlawfully entering the theatre an exit door. He could not have a of the staff stationed at the exit thr the day, and when he had tried to ch trouble the people concerned inform that they had used the toilet and turning to their seats. He inquired the Council would approve of the ex blocked up until such time as the pa class of people ceased to patron theatre.

The Committee reported that it co agree to the suggested closure of th which was regarded as essential fo reasons.

## POST WAR APPEARANC

*Continued from page iii*

### Furnishing Fabrics

With regard to fabrics, we shall not wait for seasoning. Wool crops hav stored ready for manufacture, and will be anxious to get down to the m ture of fabrics for curtains and seat uph There will, however, be a big clothing d which may have to be satisfied first, this extends to material for uniforms, at any rate see our commissionai usherettes appearing in a splendour wh been denied them in recent years.

### And Light

The next thought is lighting. Whe chandeliers were taken down at the the "blitz" where were they stored? those other lighting fittings which were away for safety? You will want to us at all events during the interval betw final black-out and the supply of new. may have spoiled their former attracti Dive into that dark store-room and ge cleaned and repaired and ready to us the time comes.


# DISPLAY

**Publicity should be strong, yet attractive, including everything from the programmes to the carpets on the floor, briefly, every angle being exploited in every way in the most powerful manner; but one medium is of the most importance, that is the house display, for this should not only be of real force, but also part of the theatre's decoration; this can easily be obtained by installing Coltman's frames and publicity service.**

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# REQUISITES OF CONSOLE SHOWMANSHIP

## Carefully-chosen Library — Slides or Mike? — Capable Registration

### By A. W. OWEN

***THE following article is an attempt to answer a letter from a young musician who has just obtained his A.R.C.O degree, has had experience as an assistant church organist, and now wishes to become a kinema organist. The wide practical and technical experience of one of the leading organ builders has been sought to answer the questions***

e chief questions are: (*a*) What music y do I need? (*b*) Are slides necessary terlude presentation or can I be sure of rophone at the console? (*c*) You conly advise the use of orchestral registra- Is any reliable book on this to be ned? Can I get practice on a kinema in the London area, and what firm is to give me an audition after I have myself knowledgable of the kinema

ave already not only written to but perlly heard this organist play on my own church organ, and have done what is ble to advise him. In giving publicity to the e, I feel that there is a quite appreciable ber of musicians who are of exactly the type we want in the kinema organ ranks et find it intensely difficult to obtain the sary "change over" instruction so necesfor them to qualify in the type of audinow generally demanded.

the same time proprietors ring me up laining that they cannot open organs are now silent as no qualified organists vailable.

the moment of writing I was interrupted organist requiring a deputy for his nth" day on behalf of the management ould offer three other days in the week atres within reasonable distance on that . I am going to do my utmost to solve roblem, but the task is very difficult and take a considerable time to achieve.]

the benefit of other organists or pianists milar positions to my A.R.C.O. correspon- here are some constructive items which be helpful.

### The Scope of a Library

at music library is needed? Very few, if of the musical numbers used in church are of the slightest use. The adaptation ano and light orchestral compositions from solo and orchestral piano-conductor are the first fundamental requirements new library.

en an organist secures a resident solo position he will receive dozens of m theme songs and dance numbers the shers are anxious that he shall play in munity" manner, and often offer to the slides in addition; while this suggestion is of great use to the publishers the items are "here to-day and gone to-morrow" and utterly useless for library stock.

I cannot possibly give a list of orchestral numbers required; they should be carefully bought to form any new interludes the organist will have to make and after use go into the library for use again when suitable.

In this manner a library grows from week to week, and this is a much safer way than trying to purchase a large number of pieces, some of which may never be required at all.

In the silent days my own library at my first theatre only consisted of a hundred orchestrations, but when I retired from kinema conductorship my library contained over 7,000 numbers for full orchestra. The organist, fortunately, only has one copy each time to buy.

Care is here very necessary that time should be given to each purchase to decide which copy can be best adapted to the registration of the kinema organ. There may be three to choose from—a piano-solo, an orchestral piano-conductor, or in some cases a "straight" organ copy. Orchestral imitation can only be accurately secured with the piano-conductor copy, for in this all or most cues for the instruments scored for are given. They are sometimes difficult to play from, but the study required is always well worthwhile.

### (b) Are Slides Necessary?

When an organist thinks carefully why he is employed to present a recital interlude in the film programme he will realise that he represents the presentation of the "human" element in contrast to the mechanical sound film.

Continuous slide matter should, as far as possible, be avoided by substituting a console microphone which every organist should be allowed to use. Slide matter, however, often becomes necessary in certain types of interlude and should be used with discretion.

Necessary slide matter must be artistically presented and be in the nature of a wire rather than a letter. Microphone announcements should be models of brevity and possess wit but not mere facetiousness. More than one announcement can be made, but interruptions in the music are not to be encouraged, as the sequence of the music often broken has a tendency to reduce interest. The new organist will find what *he* hears at the console is seldom, if ever, what the audience hears in regard to tonal power. When he is appointed to a resident position he should not be satisfied until he has heard some other organist use specified registrations in all portions of the theatre auditorium. In most cases it will be a revelation to him; in fact, a valuable lesson and help, as he can easily allow for "empty" house difference in tonal penetration.

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### (c) Orchestral Registration

There is no book obtainable which deals adequately with this most important subject, and the demand for such a book would be so limited and specialised in scope that I fear there is little hope of even post war publication.

Here, however, are some valuable hints which have been given to me by J. T. Taylor, the Technical Director of the John Compton Organ Co., who is not only a master craftsman in organ building, but an all-round musician of exceptional ability. As he is responsible for the design and the building of the Compton theatre unit organs there is no one more capable of advice in these matters. The hints which follow are primarily based on the Compton organ models, but will be found to be applicable to Wurlitzer or Christie unit organs equally well. My own grateful thanks are due to him for this matter. I suggest that these paragraphs should be cut out and filed for future reference by all organists interested in find-

*Continued on page vi*

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# SUB-STANDARD COPIES OUGHT TO BE BETTER

## Mobile Units' Serious Complaints

A LARGE number of complaints which have reached the IDEAL KINEMA regarding the unsatisfactory nature of 16-mm. prints which are being shown by mobile units in camps, hostels and hutments have been the subject of investigation in an endeavour to ascertain the cause or causes. The conclusions reached are that optical reduction from 35-mm dupe negatives is the main cause.

It is recognised that the strain put upon printers of 16-mm film during the past couple of years has been very severe indeed. Insufficiency of printers has caused work to pile up, and necessitated hurried work of an inferior kind to be passed and accepted because of lack of time for reprinting, and the limited amount of stock available. Even so, some of the copies should have been withheld from release, picture quality being poor and sound sometimes almost entirely unintelligible.

### *Reduction from Dupe Negative*

Let it be said forthwith that the faults have very rarely been with the projector. This has been tested by putting through a newsreel or short which has been almost faultless. The feature which has followed has shown all the faults of poor picture or bad sound, or both.

American-made prints have not as a rule suffered from these defects, possibly because reduction has been effected from an original negative instead of from a dupe. Occasional 16-mm prints from British films have also been faultless.

Seldom, however, is it possible to run 200 feet of 16-mm. film which does not reveal violent fluctuations in density, shown in the picture by alternations of quality and in sound by blare and a near-inaudibility. Constant attention to the "gain" by the operator is necessary to keep the fluctuation within bounds.

### *Intrusive Background Noise*

Another fault is the increased background noise. George East, of Mobile Cinema Services, tells me that whereas on an American-made print it is possible to stand close to the speaker and barely distinguish the slightest background noise, in some English prints the background is in vigorous competition with the recorded dialogue. This is, of course, intensified when the film is being shown in a building with an audience of 700 and over, owing to the greater amplificatio increases both legitimate and bastar

### *Laboratory Variations*

The product of various laboratori also. One laboratory will provide ture and tolerably good sound, an acceptable picture and sound whi places appalling.

Another side of 16-mm printing variation in thickness of the film case of "green" copies. Some lab supply a green film so thick tha not pass through the projector readjustment at the gate. As dries out the thickness diminishes trouble is given.

### *Faults in the Feature*

Exceptions can be made from th wholesale condemnation, especially gards certain newsreels in which bo and picture are unexceptionable. newsreel provides only a small pa entertainment of a mobile unit's pr and the lack of quality is noticeab it matters most—in the feature. B the surroundings in which such pr are seen—frequently in isolated dis only type of entertainment availab ences seldom make protest. But it nitely be said that the average kine ence would raise a loudly protesti at such bad sound and picture q

*Continued on page xii*

## CONSOLE SHOWMANSHIP

*Continued from page v*

ing new orchestral registration tonal facilities in a small organ.

### REGISTRATION HINTS

Kinema organs of eight ranks and upwards usually possess a Clarinet, but where this is not included a good simulation may be obtained by the use of Flute 8′, Flute 12th 2-2/3′ and Tierce 1-3/5′. If this is too sott the Tibia 8′ will give added fullness.

An effect approximating to an oboe may be obtained by the use of a String 8′, Flute 12th, 2-2/3′Flute 4′ and 2′.

Woodwind in chords may, on many organs, be suggested by Diapason 8′, Strings and Celestes, Flute 8′ and 4′, 2-2/3′ and Tierce with Tremulant if not too pronounced in effect.

The Tuba used alone makes a good solo with Tremulant, and, used in 8′ and 4′ pitch without the Tremulant (plus Oboe, if available) is good for brass effects.

In larger organs trumpet or English horn stops are included, and these alone are used for jazz or hot trumpet effects, or with tubas for brass.

A French horn, when available, is a most valuable addition to woodwind combinations, and used with the Clarinet 8′, Tibia 8′, Vox 8′ and Tibia 12th gives a good saxophone tone.

In a theatre organ the chief function of the pedals is to simulate the basses and cellos of the orchestra. Legato pedalling, except in special cases, is therefore definitely to be avoided, and pedal registration should include an 8′ stop in addition to the 16′ stops so as to ensure instant definition to the pitch.

A strong sense of rhythm is an absolute necessity in theatre organ playing.

Don't allow the left hand to be lazy.

Observe rests, and give the notes only their full value. Nothing destroys the orchestral effect of a theatre organ so much as a constant legato left-hand accompaniment. The late, and great, Alfred Hollins once said: "It is just as important to let the keys up at the right time as to put them down." If this was true of concert and church playing, it is even more an essential point in theatre organ techniqus.

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# KINEMA TECHNIQUE AND EQUIPMENT

Surveyed by R. Howard Cricks, F.R.P.S.

## ANTI-MUTILATION—AN ADVANCE AT LAST

### Attack in the Midlands—Drastic Sussex Suggestions—Split Spool Resistance—Bad Marks—K.P.E.A. Progress

as in January, 1933, that the IDEAL INEMA launched its Anti-Mutilation mpaign. In the eleven years that have w nearly passed since then the cam- has been received with enthusiasm and ation by a proportion of conscientious ionists, and with apathy by, it is to be a majority.

war time, by intensifying the difficulties taining projection standards, has had ect of concentrating attention upon the r the avoidance of film damage. It great gratification that I learn of the ation of concrete schemes for combat- e evil. In all parts of the country ors and projectionists are getting r in the formation of Film Damage y Councils. The lead is being taken Midlands; Nottingham, Derby and r have held meetings, at which s are being worked out, while Birming- watching developments very closely.

#### tionists Take the Lead

HAPS the most promising aspect is that t is projectionists themselves, and not nters or exhibitors, who would be upon offenders; thus, in Sussex, pro- sts are urging not only regular meetings hibitors and projectionists to examine the ses and to deliver judgment upon ers, but also the imposition of drastic r offenders—fines ranging from 2s. 6d. for neglecting the projector room or ors, and 10s. for a bent spool, to £1 and proved cases of film damage. I am this sort of thing is going too far, because there is no legal basis for g such fines.

avoidance of film damage entails two : the technical education of the pro- ist in order that he may give adequate o his equipment; and—probably the more important—the instilling into projectionists of a sense of conscientiousness—of a realisation of the responsibility that rests upon them for the careful handling of other people's property.

#### *Split Spool Menace*

A POINT specifically mentioned in the proposals of the Sussex Advisory Committee is the imposition of a 10s. fine for using a split spool. Raymond Goss, chief of the Odeon, Bridgwater, describes this point as the most important of all.

"If the renters were to take steps to wipe out the use of split spools," he says, "they would, I think, find that mutilation would decrease by 50 per cent. I can only quote from my own experiences, but I am sure that the majority of chiefs in this country will have met with the same difficulties.

"My second is an operette of some five years' experience, and the third has been two years in the trade. They are 100 per cent. capable, and are both able to make up a programme extremely well, but they have only to open a film can and find the film stripped on a split spool, and they will refuse point-blank to touch it. When these operators attempt to spool up a reel of this type they invariably find it impossible to prevent the centre from 'going for a walk,' and in most cases the reel finishes up on the floor in two or three coils.

"When I questioned my third as to why he was unable to handle reels from a split spool, he simply answered: 'I'm just an operator, not a so-and-so magician!'"

Now, why should the split spool be the cause of this trouble? It does, of course, eliminate one rewind, which means that a copy probably leaves a kinema without examination. But the chief point is that the average split spool has a small diameter core—usually ¾ in. or less—and if a film has been wound on to such a spool it is naturally far more difficult to handle; one cannot pick up the reel by the centre hole, and in handling it by the edges there is, of course, an increased risk of the centre falling out.

#### *A Standard for Cores*

THE answer to the difficulty is provided ready-made by the British Standards Institution, which lays it down that all film cores—presumably including projector spools—should be of 2-in. diameter. If this standard were adhered to in the case of split spools, much of the objection to them would disappear.

The question of the interchangeability of spool hubs was discussed at last month's session of the "B.K.S. Brains Trust," and the desirability of standardisation agreed. Another aspect discussed was whether films should be sent out by the renters on spools, as is, of course, the practice in America; opinion seemed to be against this, in view of the probability that such spools would quickly get damaged, and, although not intended to be used on the projector, would undoubtedly be so used, so giving rise to film damage.

#### *Should Markers be Branded?*

LOOKING through my article of eleven years ago which introduced the anti-mutilation campaign, I find that one of the difficulties leading to mutilation was that many renters and laboratories failed to incorporate the standard cue dots in their films. This is no longer the case to-day—it is a rare experience to find a film without dots. Yet private cues are as prevalent as ever.

An R.A.F. projectionist—stationed at an aerodrome which in the nights of the blitzes

*Continued on page ix*

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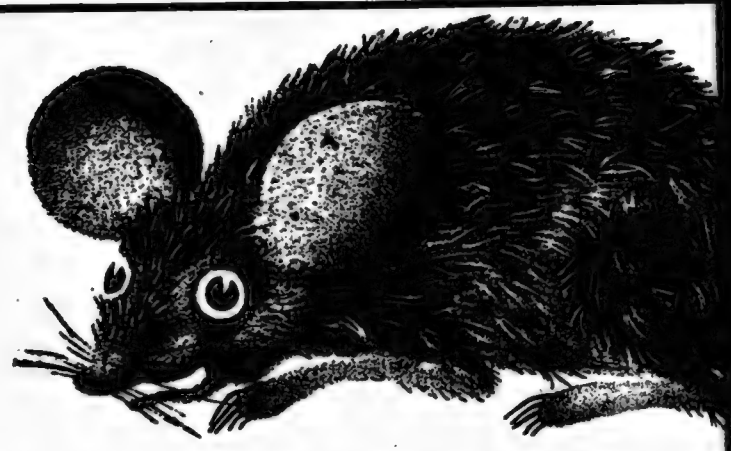
# Ratin scientists outwit rats' cunning



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# INEMA TECHNIQUE AND EQUIPMENT

***Continued from page vii***

s Home Guards considerable excitement ks a couple of cuttings from an almost ppy of "Arabian Nights," in which the have been punched out and carefully ched round (I should imagine quite essarily), and then, for full measure, es had been scratched in the middle of me, marring the beauty of the star. another "broad arrow" change-over comes from Barry. Its sender comments: most of the parts, the start-motor mark four punched holes, followed by four approximately 18 in. away; the change- marks were the same number of holes ed by the four arrows only 6 in. away. the parts had been joined together, a had been punched in the frame to mark it went through the gate, and the sound-

Stan. Perry has been nominated to the Projection Division Committee of the B.K.S., and I hope to see the two bodies marching together in the matter of projectionists' education.

## Correspondence Courses

THERE are, of course, still many projectionists who see no need to study the theory of their job. But there is a gratifying number who realise that the only way to raise the status of their craft is for the projectionist to learn how everything works—to become, in fact, a projection engineer. Thus R. Greenwood, of the Empire, St. Helens, writes:—

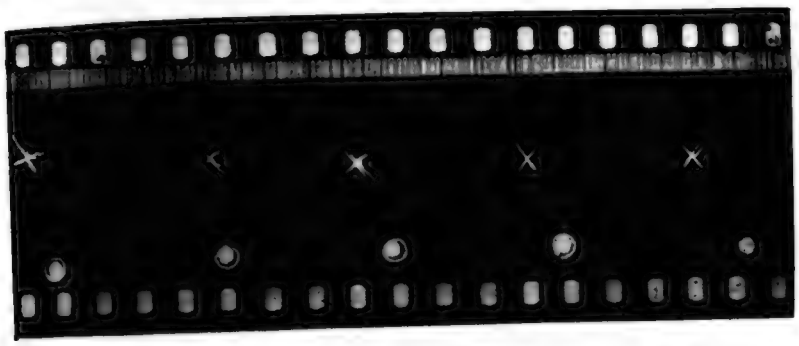
"A great majority of operators are experts at the practical side of their job, but when it comes to theory, which in my mind is essentially important, many are in the dark. It was with this in mind that I took up a correspondence course dealing with generators, rectifiers, storage batteries, electric lighting, etc., plus a course on sound film projection and recording, and audio-frequency amplifiers.

"I strongly recommend this course to any operator who desires to know more about his work. I can supply information about this course to anyone who is interested."

From Glasgow, too (where in my experience the standard of print condition is higher than among us Southerners), Christopher White writes:—

"Mutilation is due more than anything else to careless handling by so-called operators badly in need of lessons on rewinding, not to mention projection. In my opinion, every operator in charge of a kinema, whether it be a 500- or a 2,000-seater, should have a certificate stating that he has a thorough practical knowledge of projection, plus the necessary theory. A large percentage of operators are not capable of keeping the machines they handle in such order as to enable the film to run smoothly, and so avoid mutilation."

These projectionists—and there are quite a few of them—who devote their spare time to learning more of their job—to learning the theory of electricity, sound, amplifiers, optics, and the many other sciences that enter into our Industry—are the men who in the future will hold down the fat jobs. I am convinced that, slowly but surely, the exhibitor will realise the folly of entrusting equipment costing him thousands of pounds to a man who doesn't know how it all works.



had a hole scratched in the emulsion. there were four arrows to mark 'The I didn't cut them all out, but just ed them out as best I could.

have had many instances of film boxes ins being badly packed. Only a week had a part where the edge of the lid ut right into the outside coils of the and when the tin was straightened cut found that the lid was smaller than the n of the tin, so the lid was resting on lm. One day I received a box which had l of water in the bottom of it; fortuthe tin at the bottom had a tight lid, e water hadn't penetrated to the film. erhaps when the K.P.E.A. gets into its it may shame some of these men who t in seeing flashes, scratches and spots eir screen." Meanwhile, couldn't the rs be branded with their own devices?

## E.A. Progress

this connection, I am very pleased to hear from Stanley Perry that the E.A. is making steady progress. Already e London area its membership exceeds ighest figure attained by the Guild, and rts are coming in with gratifying regu-. A series of open meetings has been ged throughout the winter.

## Washing with Paraffin

J. H. BACON, chief of the Palace, Dinnington, Sheffield, refers to a paragraph of mine way back in June, when I recommended washing out projector mechanisms every month or two with paraffin. He says:—

"Isn't it much better to wash out with a good fine oil and then refill? I know of one projectionist who had the habit of washing out with paraffin, and when the machine was taken down, rust was found in almost every corner. Where had the rust come from? The paraffin, of course—or when you wash out, do you get 'rustless paraffin'?"

I can only suggest that Mr. Bacon's friend failed to oil his machines thoroughly after cleaning. In my experience, paraffin causes rust only if it is exposed to the air. If a machine is oiled thoroughly after being cleaned out—surely an elementary precaution—I have never known rust to result.

I cannot agree that it is better to wash out with oil; oil will not get rid of the caked grease and dirt which it is so essential to remove.

## SANDBAGS AS FIRE PRECAUTIONS

At the monthly meeting of the Leeds and District branch of the C.E.A., held in Leeds last month, A. E. Shaverin brought to the delegates' notice the fact that kinemas were now being informed that special precautions should now be taken to meet the menace of the new bomb being used by the Germans. A certain number of sandbags should be available in each kinema, and he was bringing the matter forward so that if anybody experienced difficulty in getting sandbags they should apply to the Highways Department, who would meet all needs.

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# FLICKER : ITS CAUSES AND REMEDIES

## Single and Three-Phase Rectification

### By R. HOWARD CRICKS, F.R.P.S.

f last month's meeting of the B.K.S., at which the "B.K.S. Brains Trust" nswered a variety of questions on many aspects of the Industry, one par- y interesting question came from Louis of Leeds, on the subject of flicker a single-phase rectifier, which was with a rear-shutter projector but a front-shutter machine.

re are many points of interest in the f flicker.

of all make two simple tests. Run jector without film on a white screen, e house lights off, starting with the arc low current—probably no flicker will Now increase the arc current; a flicker come visible. Then switch on the lights—probably the flicker will again ar.

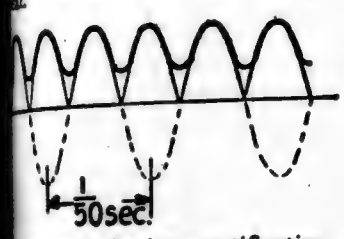


*Fig. 1.—Single-phase rectification*

hread the projector with a piece of average density, strike the arc and run ull current, switch on the motor, and it is up to speed open the dowser; he machine is running slowly you will e flicker, which will vanish when the aches full speed.

tests suggest that the perception of is dependent upon two factors: the y of light, or, to be more exact, the e between the light and dark periods hing on the house lights we reduced ference, and so reduced or cut out ; and, secondly, the speed of the Actually, the perception of flicker is rithmic relation with both these es; so exact is this relationship, even fferent individuals, that one type of ter measures the intensity of light highest rate of flicker that can be ed by the eye.

### Flicker Invisible

ll know that the reason a projector has bladed shutter is to increase the rate er and so make it unnoticeable; this s that with the normal screen intensi- d, flicker is visible at 24 cut-offs a , but becomes invisible at 48. Further ation on the subject is given by the fact silent days, when the projector ran to 20 frames per second, the shutter had three blades; a two-bladed shutter hese speeds gave rise to flicker, which es that at a cut-off rate of 32 to 40 per flicker is still visible.

is a very rough-and-ready way of study- subject of flicker, which actually can cussed in a much more scientific manner. But the conclusions will serve for our purpose.

The conclusions are of practical interest in one respect: they suggest that if screen brightness is too high flicker will appear. Go into certain private theatres in Wardour Street, or in pre-war days into most newsreel theatres, where, due to the small screen size, light intensities considerably higher than the ordinary kinema are or were customary, and flicker will often be noticed. Therefore, there is a practical limit to screen brightness unless we are to revert to a three-bladed shutter.

### Cut-off Problems

Actually, there are two other factors connected with the perception of flicker. The first is the manner in which the light is cut off; experiments by the classical authority on the subject, the German scientist, Von Helmholtz, indicate that a gradual cut-off of light is less productive of flicker than an abrupt cut-off. The second point is that a shutter with equal periods of light and dark will cause greater flicker than if the periods are unequal. There is room here for investigation by projector manufacturers.

Yet another factor can be noticed by looking to one side of the screen; often one will notice flicker out of the corner of one's eye, which vanishes when the screen is viewed directly. This point of why flicker should be more noticeable at the side of the retina merits consideration.

### Rim Vision

In the days when our ancestors lived in caves and went about in fear of the sabre-toothed tiger and such fearsome beasts, it was of vital importance that, while a hunter's attention was concentrated upon the inoffensive dinner he was stalking, he should still be able to notice any movement around him which might indicate the presence of a more unpleasant beast also looking for a dinner; the eye developed the faculty of noticing movement to the side of the line of vision. This life-saving precaution of Nature persists to this day, and in our particular application it means that while flicker in a picture may be unnoticeable in the portion we are actually looking at (in other words, the part whose image falls upon the centre of the retina) it will be noticeable on the margin of the field of view—that is, around the edges of the retina.

This indicates first that the viewing angle from the front seats must be limited because the perception of flicker causes eye-strain. Another point found particularly in some older kinemas: the screen may be flanked by light-coloured surfaces which are capable of reflecting light off the screen back to the eyes of the audience; notwithstanding the lower intensity of the reflected light, one can often notice flicker on such surrounds when on the screen itself it is invisible.

### Smooth Current Supply

So far we have assumed that the light from the arc is perfectly steady and flickerless. A motor-fed arc supplied with direct current and properly adjusted approaches this ideal steadiness. But arcs fed with a fluctuating supply do not.

Most arcs these days run not on D.C., but on rectified A.C. The type of rectifier is for our present considerations immaterial; what is important is, first, the nature of the A.C. supply, and secondly, the nature of the smoothing circuits.

Several rectifier manufacturers refuse to instal single-phase rectifiers in kinemas, because of this very question of flicker. Consider the wave-form of the output from such a rectifier. Fig. 1 shows in dotted lines the original A.C. supply, and in light lines the unsmoothed output, which it will be seen has a flicker frequency of double the mains frequency—that is to say, generally of 100 cycles per second. With the ordinary D.C. type of arc this flicker is reproduced in the arc flame, and hence on the screen.

Now it would be quite possible, by the use of large chokes or condensers, to smooth out the ripples shown almost completely (every mains-fed amplifier does it). But such smoothing would be extremely inefficient and costly to run. Therefore the average single-phase rectifier contents itself with a partial smoothing, and has an output similar to that shown in the thick line.

It may be objected that since this flicker has a frequency of 100 cycles per second, it will be too fast to be visible. If your arcs are fed from such a rectifier, switch on the arc with the projector stationary and examine the screen—probably no flicker at all will be seen. Now switch on the motor, and flicker will almost certainly appear, but at quite a low frequency, nothing like the flicker due to

*Continued on page xii*

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# FLICKER: ITS CAUSES AND CURE

Continued from page xi

the shutter when running with a D.C. arc. Why is this?

Fig. 2 gives an explanation of it. Here we have the shutter opening periods superimposed upon the wave-form of the supply. Now, the shutter is open each time for a little over 1/96th second (that is, a quarter of 1/24th), and by following the heavy line it will be seen that the total amount of light reaching the screen in successive shutter openings

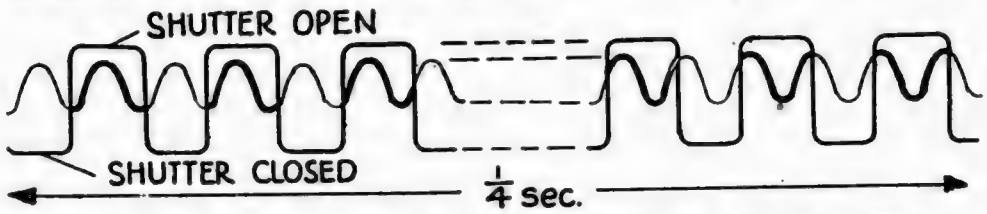


*Fig 2.—Interaction between single-phase rectified current and projector shutter*

will vary. Actually, the interaction between the 48-cycle cut-off of the shutter and the 100-cycle variation in the supply will produce a flicker frequency of 2 beats per second. This particular frequency it is almost impossible to eradicate; all one can do is either to minimise it by fully loading the carbons, so that they will no longer cool down so quickly when the current drops (this, of course, is the principle of the modern A.C. arc), or ensure that the shutter opening is exactly 1/100th of a second, when the phasing between shutter and supply will be immaterial.

Most rectifiers work on 3-phase mains where they are available, and actually give a 6-phase output, as shown in Fig. 3. The current from each phase overlaps, and even without smoothing there would be no perceptible flicker, because the frequency thus becomes $50 \times 6 = 300$ beats per second—too high to give rise to much flicker in the arc, and too high to interact with the shutter.

We have so far discussed the two causes of regular or cyclic flicker-shutter cut-off and current pulsations. A factor that must not be overlooked is flicker due to the arc itself. An arc is an inherently unstable piece of apparatus, and needs considerable care in operation if it is to give a steady light.

## The Arc as Culprit

Some five years ago I published in the IDEAL KINEMA (September, 1938) some charts recorded by the Morgan Crucible Co., showing light records of six types of arcs over a period of about four minutes. It is very noticeable in these charts that a rotating positive arc produces a definite light fluctuation in time with the rotation of the carbon. Another point demonstrated, in the case of the H.I. mirror arc, is that a horizontal negative carbon tends to cause flicker; a curve of an arc of this type

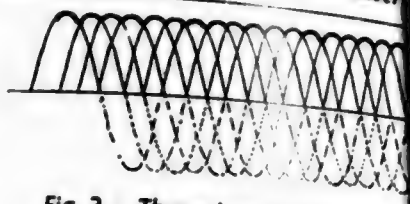

*Fig. 3.—Three-phase full-wave (six p rectification*

shows very much more flicker than arcs having an inclined negative.

To eliminate this source of flick jectionist must get the "feel" of h he must learn to adjust the carbons the maximum possible light withou This adjustment will, of course, be by the arc voltage, and I have alwa that every arc should be fitted wit meter.

## SUB-STANDARD COPIES OU TO BE BETTER

Continued from page vi

There was a time when criticisms the preceding were loudly voiced English prints of 35-mm. films; th now been silenced by the attainm higher standard in the printing o film. No time should be lost in di where the weakness in the produ 16-mm. prints lies, and the reme faults. No one knows exactly how place may be taken by the sub-stand in post-war entertainment and ins and the painstaking work of produce not be spoiled by technical faults w capable of being eradicated.

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# ELECTRICITY IN THE KINEMA

(Second Series)

## V.—Voltage the Cause of Current

By SMEETON WILKINSON

ST month we observed that an electric current consists of flowing electrons; if we stop them flowing they "mark time," and in this state, although they are not useless, the current ceases. The flow is only within a continuous path along which electrons can be forced to move. A complete conducting circuit provides the continuous path, and any switches it contains must therefore be in the "on" position, permitting current to be driven through the circuit by the voltage (E.M.F.) of a suitable battery or generator.

If any switch is put to the "off" position the circuit is then "open" and current immediately stops. Voltage does not cease, however, but is maintained by the battery or generator and, of course, the main switch is opened, completely isolating the circuit; voltage would exist only at the terminals of battery or generator.

### Voltage—the Cause of Current

It should now be clear that voltage, the cause of current, is a difference of electric pressure between two points, an electromotive force capable of forcing electricity to flow along a closed conducting circuit; to produce current, voltage and a closed circuit are essential. Although voltage and current are closely related a most important difference between them is that current is something actually moving from place to place within the circuit, whereas voltage is the force causing the movement. Thus only current flows, voltage does not flow, nor does it actually move at all; we may have voltage without current, but not current without voltage; a simple and important illustration of this last point is provided by a child's toy balloon.

### The Balloon as Analogy

In diagram 1 assume an air pressure outside the balloon of 14 lb. per sq. in. and a pressure inside the balloon of 21 lb. per sq. in., the resulting pressure difference, 7 lb. per sq. in., being capable of driving an air current from inside the balloon to the outside, but since the balloon envelope is sealed and has no outlet we get no air current in spite of the very real pressure difference.

Similar conditions exist in diagram 2, except that a "slow puncture" at SP; the pressure difference is now able to drive a current of air from the region of higher pressure (inside the balloon) to the region of lower pressure (outside); in diagram 1 we have an example of pressure difference (comparable to voltage) without current. In diagram 2, the air current is driven by the pressure difference between the air inside the balloon and that outside; obviously, this current cannot exist without the pressure difference which corresponds to electric pressure difference (voltage).

If the "slow puncture" were suddenly sealed before the balloon became deflated the air current would then cease and again we should have pressure difference without current. When the balloon is deflated by the leakage it will, unless squeezed flat, still contain some air, but none will be flowing from it because the pressure inside will be equal to the outside pressure; without air pressure difference there can be no air current; likewise, no electric pressure difference (voltage or p.d.), no electric current.

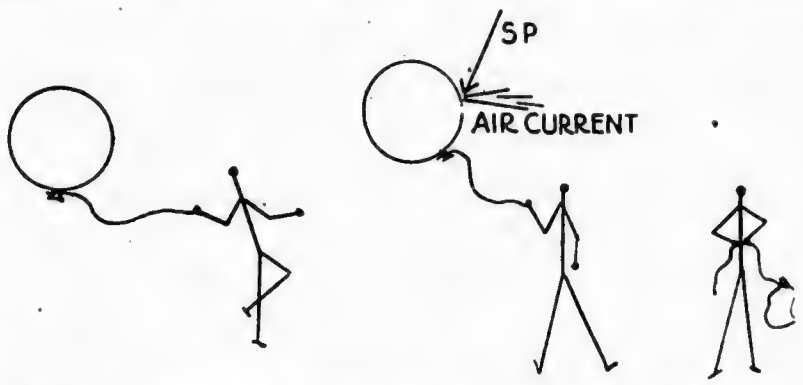



*Fig. 1.—Pressure difference but no air flow (voltage without current). Fig. 2.—Air flow exists only with pressure difference (current occurs only with voltage). Fig. 3.—Air flow ceases when difference in pressure ceases (current stops when voltage ceases)*

### Resistance to Electron Movement

Almost all work done by electricity in the kinema is the result of voltage driving current through resistance, and resistance is merely opposition to the movement of electrons. Since a material which offers negligible opposition to the flowing movement of electrons possesses considerable "conductance" and is called a conductor, it follows that a material having the opposite quality, that of opposing or resisting electron-flow, possesses appreciable "resistance" and may be called a "resistor."

The term "resistor" as distinct from "resistance" is more frequently used in the United States; in this country we generally use the word "resistance" in both senses: (a) in the abstract sense as a term meaning opposition to the movement of electricity (resistance against current); (b) in the concrete sense as a name for the piece of apparatus which provides the opposition. In electricity (and science generally) it is, perhaps, illogical or slip-

*Continued on page xiv*

## A MEASURE OF RUNNING TIME

M. ADAIL, second projectionist of the Empire, Maryport, has a very useful for measuring the length of a film without using a measurer. He prepared a rule so graduated that by merely measuring the diameter of a reel of film one can read the running time. I may say that the idea is not entirely new—such rules are in use in many rooms—but it is nevertheless of sufficient interest to explain. Says Mr. Adail:—

"To follow the details of the idea a little algebra is necessary. Let the diameter of a reel be $D$, and the centre diameter $d$, with corresponding radii $R$ and $r$; length of film $l$, thickness of film $t$ ins.

Area of film edge $= \pi R^2 - \pi r^2 = \pi (R^2 - r^2)$
$= \pi (R + r) (R - r)$.

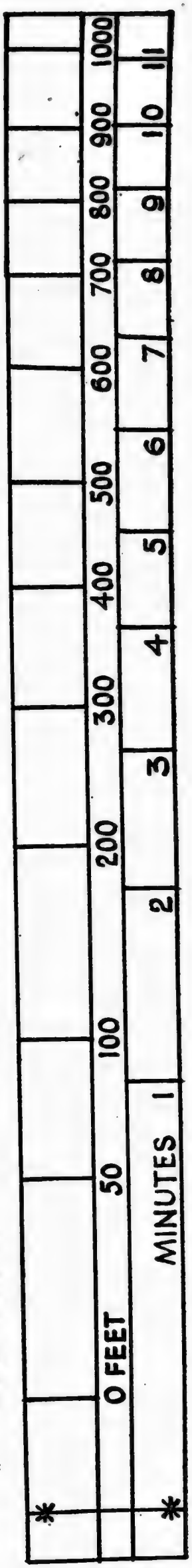
$$\text{Length of film} = \frac{\pi (R + r) (R - r)}{12\ t}$$

"From these figures a graph was made, so that it is only necessary to measure the coil and read from the graph the length of film.

"I next obtained from a printer a piece of brass 'rule,' which was graduated from the graph, so that by laying this on the reel of film the length can be read direct. The reel is marked also in minutes of time, so that running time can also be read off. The brass was first marked with a scriber, then coated with paraffin wax, the markings scratched away, and the whole placed in dilute nitric acid till the figuring was etched into the metal. A silver plating bath completed the process."

The difficulty in marketing such a device commercially is, of course, the variations in the diameter of spool cores. However, it is not difficult to make such a rule, which would be of great value on change-day.

*Owing to variations in spool core size, the dimensions of the gauge printed on this page are only approximately correct. It will, however, be found a useful guide if cut out and pasted on a strip of metal or wood.*



# ELECTRICITY IN THE KINEMA

Continued from page xiii

shod to use one term with two meanings, having regard especially to the distinction always made between "conductance" and "conductor," although of the two meanings of "resistance" the intended one is usually apparent, and confusion is not frequent. Early-stage students and "junior electricals" of all ages for whom this series, "Electricity in the Kinema," is expressly written, should, however, be acquainted with the American term "resistor"; it deserves full credit for being logical and lucid.

## Identification by Initials

To facilitate calculation we need units of measurement for the factors "voltage," "current," and "resistance"; and for quick reference we need symbols for the factors and their units. The initial letter of a factor or unit is sometimes used as its symbol, but this is often impossible since different factors and units may have the same initial; for instance, the unit "coulomb" and the factors "conductance" and "current" all have the same initial, but obviously they cannot all be given the same symbol.

## What is a Coulomb?

The "coulomb" (pronouced kool-omm) has not been mentioned in the second series of "Electricity in the Kinema," and it may not be needed for practical work in projection; nevertheless, it should be given a little study as it will increase our understanding of current and the unit "ampere," by which the intensity of a current is measured.

A coulomb is a unit of *quantity* of electricity just as a gallon is a unit of quantity of water, and whether current electricity or static electricity is being considered, the coulomb remains a fixed *quantity*; a gallon also is a fixed quantity whether it is part of a fast-moving stream or part of a static pond or pool, and it contains 76,800 minims (a minim is roughly a "drop"). A coulomb contains many millions of electrons, even so a gallon would be colossal compared to the extremely minute coulomb.

## Ampere Measurement

When the intensity of a stream of electrons flowing along a conductor is such that one coulomb passes any given point in one second of time the intensity of the current is said to be one "ampere," thus an ampere is a unit of rate of flow, and "intensity" is the word internationally chosen to mean rate of flow; a current of greater intensity means more amperes, and less intense current means fewer amperes. Quantity, movement, and time are embraced by the ampere, as per the above example, one coulomb (quantity) flowing past a given point (movement) in one second (time) equals one ampere, and intensity (rate of current flow) is therefore measured in amperes.

## Reasons for Symbols

Before studying the table of symbols set out below it should be mentioned that some writers and teachers still use the letter "C" as a symbol for current. It would, perhaps, have been the best symbol but it seems pointless to continue using one which has been discarded because it had other applications, and which differs from the standard internationally agreed upon; such practice is hardly fair on the student, who should be saved confusion, and not compelled to grope through it.

TABLE OF SYMBOLS.

| Factor | Symbol | Unit of Measurement |
|---|---|---|
| Voltage | E (electro-motive force) | Volt |
| Current | I (Intensity of flow) | Ampere |
| Resistance | R | Ohm |

The symbol for "Ohm" is not cause of confusion with a nought, Greek letter Omega (Ω) is chosen.

## CIRCULAR SCREWING DI

The British Standards Institut recently issued a war emergency Brit dard relating to circular screwing di standard has been prepared at the re the Machine Tool Control, and the object underlying its preparation is about a simplification in the variety o diameters of dies and so facilitate mo and economic production of conce the supply and demand upon a si range of diameters.

A review of existing practice sho not only were 14 diameters of dies up in diameter in current production each diameter of die was associated wide range of screwing sizes and threads.

This British standard provides for r side diameters of dies from ⅛ in. inclusive. Provision is made for all threads up to 2 in. B.S. pipe, but ticular thread is now associated with r than three diameters of die instead many diameters of dies as formerl schedule gives the screwing sizes no nised as standard for each particular diameter for all of the British, Ameri metric types of thread in common use

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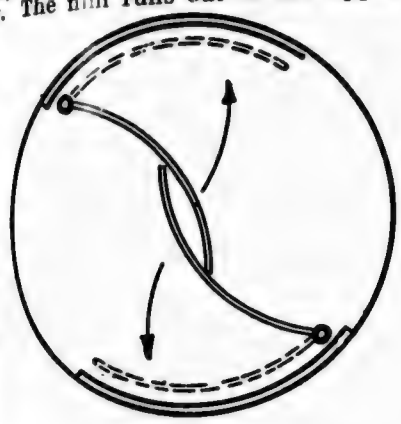
**By the Chief**

# —THE REST OF THE PROJECTOR MECHANISM

have discussed the more important of the mechanical components of the pro- but there are several other parts that be examined.

of all, we have the spool boxes. In the days of the kinema the film was carried pool arms without any boxes; fires cost lives, and the iron spool box was made sory. The film runs out of the upper



box and into the take-up box through aps, which consist of two pairs of rollers together, with a narrow channel between the idea is that if the film should catch the projector the fire traps will prevent re spreading to the reel of film in either Nearly always the fire trap does its job, the film fire results in the loss of only a of feet of film and a nasty mess that be cleaned off the projector.

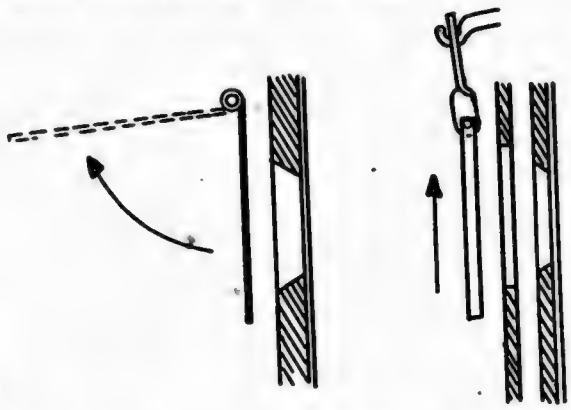
he trap should fail to do its job and the ould spread to either reel (an experience I hope you will never have), *on no open the spool-box door;* think first ur audience and drop the shutters over perating ports; then think of yourself the kinema—dash for the fire blanket is to be found in every operating box, it over the projector, slam off all switches bolt for your life.

### Fires

fires do occasionally occur—nearly through neglect of your projector or condition of film (so far—touch wood!—only had one myself)—and if such a thing ens, risk a slight burn by tearing the below the top box and above the lower just in case the fire should pass the trap. the lower box the film is rewound on a which is carried on a shaft driven from mechanism. Now, as the reel of film on spool gets larger, obviously the spool must at a lower speed. Therefore, the take-up is driven through a friction drive; the on can be adjusted by a knob on the ile which tightens up the friction spring. correct adjustment of the tension is a r of some importance; if it is too tight ll strain or even snap the film—if it is too the film will pile up in the sound head. take-ups have a habit of snatching at film when starting up; this may be due to eather friction washer having become h; soak it occasionally in oil, letting it dry oughly before replacing it.

u will find, too, that the take-off spindle a light friction. The purpose of this is ly to prevent the spool over-running when projector is stopped, and it should be sted to impose the lightest possible strain the film.

here is another safety device which ry projector is required by law to have. Supposing the motor should fail, or a driving belt break, or for any other reason the projector should stop with the arc shining on the film (or suppose even that you inadvertently opened the arc dowser before switching on the motor), naturally a gate fire would result. Therefore every projector has a gadget variously known as a safety shutter (doesn't confuse this with the shutters over the operating ports), fire shutter, or auto-shutter. When the projector is stationary this little shutter drops behind the gate and cuts off the light—and



most of the heat—from the film; as the projector gets up speed and the film is moving fast enough not to catch fire, the auto-shutter lifts.

Auto-shutters are of various types, the simplest consisting, as shown in the sketch, of a pair of flaps inside a drum shutter, which open out when the shutter gets up speed. Other types are worked by the action of a pair of weights flying apart when the machine starts, or by means of some form of friction device, either of them lifting the shutter on a spindle or, in one machine, up slides. Have a look at your own machines and see which type is used, and how it works.

If I may perpetrate a very old joke, the auto-shutter is so called because it *auto* work but doesn't always. Never trust your auto-shutter; never open the arc dowser until the machine is up to speed, and always shut the dowser before switching off the motor, just in case the auto-shutter should fail to drop.

Another very important part of the projector is the lens mount (the lens itself we will consider in a later article). There are many types of lens mounts; one or two types are apt to develop back-leash in the focusing, resulting in the lens occasionally slipping out of focus. On one type at least there is no adjustment to correct this fault, and all you can do is to keep a close watch on the focus of the picture on the screen—remembering that there is a world of difference between pin-point sharpness and almost-in-focus.

We have now discussed most of the components of the projector that concern the projectionist; next month we will consider the care of the projector.

---

*It is still essential to save copper drips and carbon stub sheathing for salvage. Are you doing it?*

*B.T.-H. sound equipment throughout is installed in the Odeon, Bradford. The illustration is from a photograph taken by the chief projectionist, John Hirst*

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# PROBLEMS OF FILM PRESERVATION

## B.F.I.'s Experiences

*In its Tenth Annual Report to June 30, 1943, the British Film Institute gives interesting particulars of steps taken to avoid deterioration of copies of films in its National Library.*

In July, 1942, the Report runs, some early films examined were discovered to be in a sticky condition. Samples were sent to the Research Department of Messrs. Kodak for inspection and analysis, and the condition was found to be due to disintegration of the support, which made the emulsion strongly acid. In the presence of moisture the emulsion liquefied, and nitric acid could be detected. The rapidity with which the deterioration had occurred suggested that the films had been exposed to excessive humidity before passing into the Library's keeping. The discovery, however, that such breakdown could occur emphasised the desirability of installing a system of chemical examination which would enable the approach of disintegration to be detected in advance, so that the films in which it appeared could be copied in time to prevent their loss. This was done with the minimum of delay.

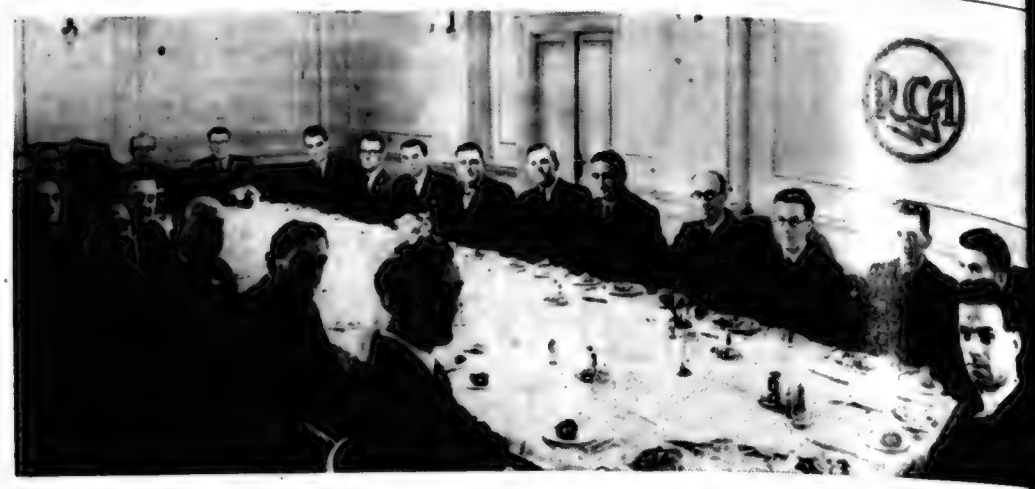
A series of four routine tests devised by Messrs. Kodak has been in operation since January, 1943. The tests are for acidity (measurement of *p*H), remaining life (by accelerated ageing), residual hypo (applied to new acquisitions) and tendency to fade. They are applied to single punchings of ¼ in. diameter and weighing only 7 mg. which can be abstracted from the film without seriously mutilating it.

The chemical tests applied exclusively to the earliest films in the collection, segregated as being most liable to breakdown. 308 of them have been tested and 85 were found unstable.

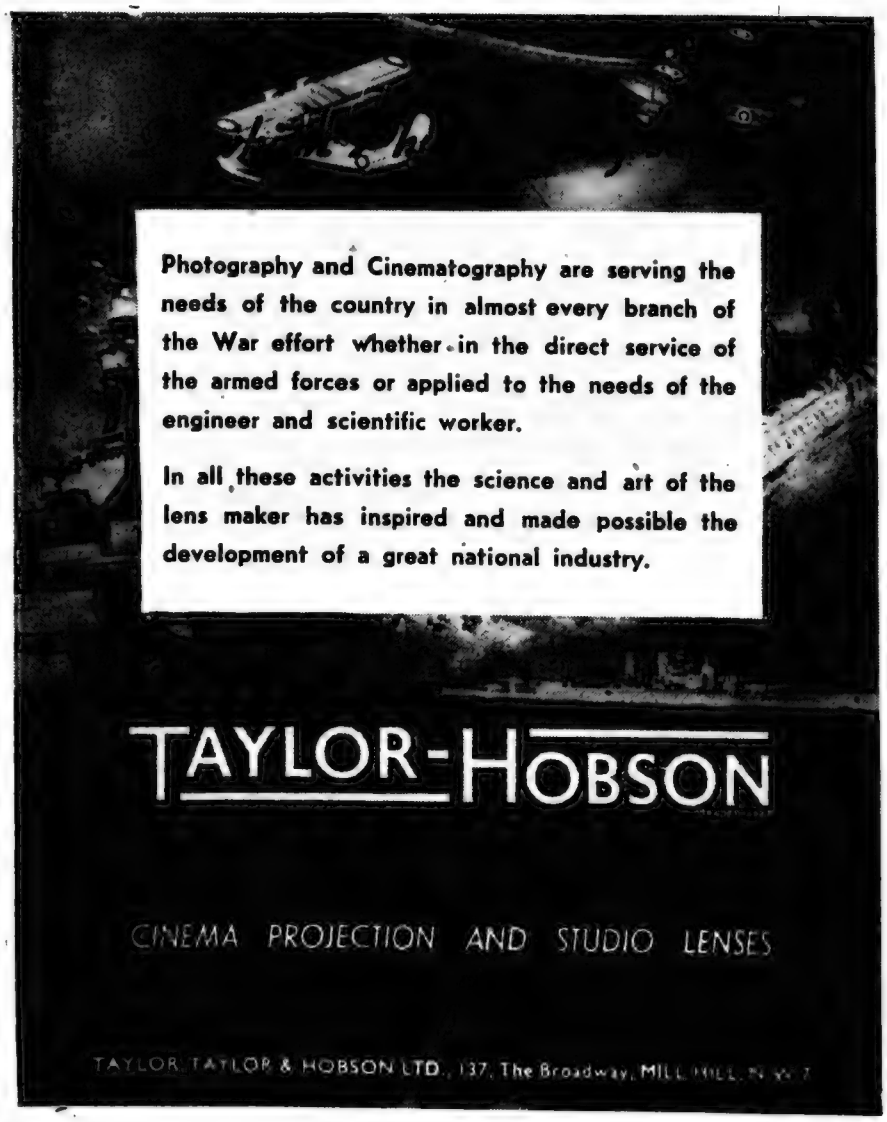
In a report on ideal conditions for film preservation the Technical Committee pointed out that this could only be achieved in one of two ways: either by copying every film on to acetate base, or by installing an air conditioning plant for the storage of nitrate film which would maintain a constant temperature range of 33 deg. Fahr. to 40 deg. Fahr. Even if money could be found to meet the cost, neither of these ideal courses was practicable in war time.

To reduce the fire risk further improvements have been made to the existing vaults during the year. The National Film Library, as advised by its technical experts, is now reasonably satisfied that should fire bre it would be confined to one vault only. library's architect has included in h relief design a device designed to preve entry of incendiary bombs should any h to fall on the buildings.

The Technical Committee has also bee sidering as part of the library's po policy, a greatly improved design for th struction of vaults for nitrate film, in any outbreak of fire would be confined single reel where it originated. It may w that the library will ultimately have to a policy of storing films for a period of, s years in vaults of a design similar to th use, at the end of which period the would be re-examined to determine wh they merited the high costs of more perm preservation.



*RCA's sales force met in conference last month. The above photograph was taken at the luncheon which took place during the gathering*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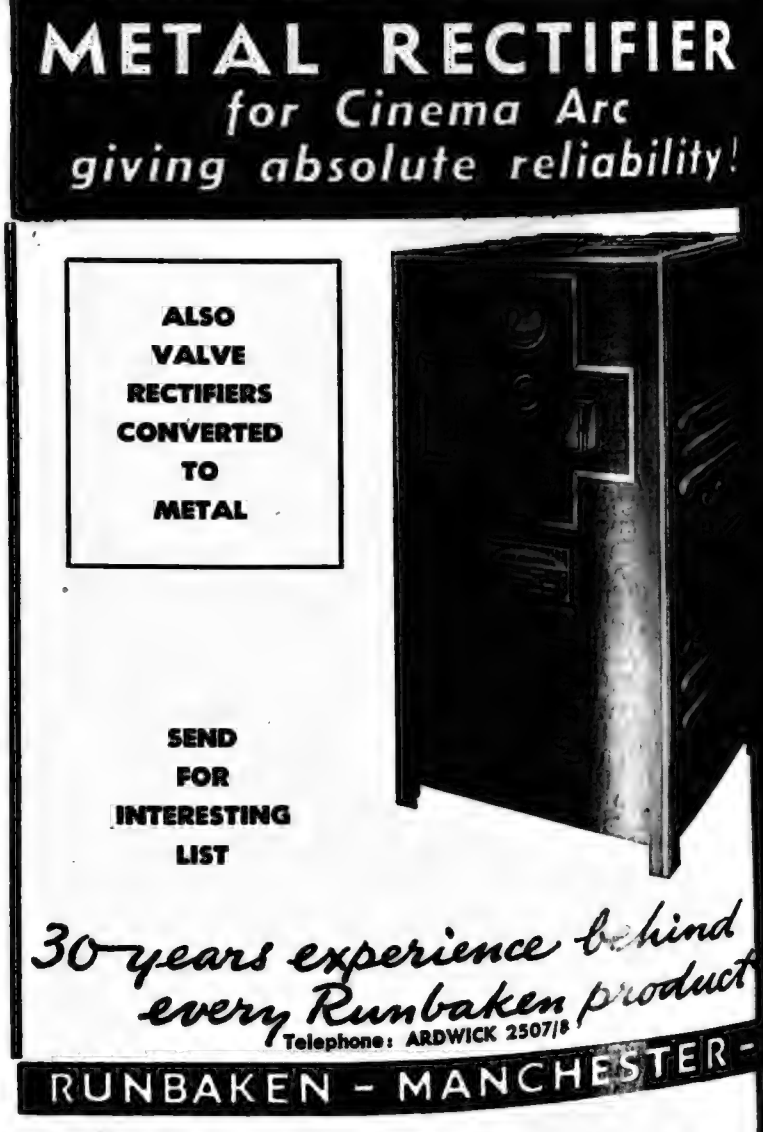
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# STANDARD REELS IN THEORY AND PRACTICE

## The Troubles of Doubling-up

By J. WHITNALL (Chief Projectionist, Forum, Nottingham)

YEAR or two ago, when fewer problems agitated technicians, there was much discussion in the Trade Press as to what constituted the Standard Reel. I recall it, 1,500 feet, seemed to be the urite, but for some unaccountable reason matter faded out, and until the present little has been mentioned.

was a great pity the scheme was per- ed to drop, more especially so to-day, standard reel would have done much to minate some of the damage which con- s all of us, but, of course, by no means of it. What it would have done, would been to halve the opportunities of the end marker to exercise his art, and to rove continuity by 50 per cent. in prints.

### U.S. Standard

he American standard is at least 1,700 and it has been suggested that even feet might be adopted here, but there difficulties in both these lengths which are rent if you think them over. First of it must be admitted that either would stitute ideal projection lengths, but yone is aware that such reels would be ult to spool up on change days, especi- so were the maniacs who delight in split spools instead of the rewinder to decide that as they had finished the print, no one else mattered. Then , in the hands of even a good junior, trouble-free plating off of such reels d be something of an ordeal, as for reason best known to themselves, most der manufacturers have designed a only sufficiently large in diameter to take 1,000 feet.

e shudders to think of the centre drop- out of an over-sized reel of some 1,800 but the risk is there.

### Alternative

would suggest an alternative of a 1,200 minimum, and a 1.500 feet maximum. last reel having a minimum of 1,000 . For example, let us take a very long et and see how it works out in practice. long version of "Fantasia" is 11,361 so that if it had been made in eight each of 1,300 feet, the last reel would to be 1,361 feet.

will be seen that given such division, andard reel would be of such a length make doubling impossible, and at the time obviate overloading spools at theatres where the large spool was not part of the equipment. For a second example, let us take the subject: "Shining Victory," 7,162 feet. Such a length could be made up in four 1,500 feet lengths, with a final reel of 1,162 feet. As a final example we take a very short feature, the 4,385 feet "All American Co-ed." What could be simpler than two 1,500 feet, and a final 1,385 feet reels?

If a standard should be arrived at, using a varying length of from 1,200 to 1,500 feet, it will be seen that the difference between such lengths lends itself to an easy form of division, as, for instance, the 300 feet between maximum and minimum has only to be multiplied by either four or five to give one or other of the standard lengths.

Now it may be argued that in the case of shorts, whether they be of one, two, or three reels, such a system could not apply. While this is obviously true, is there any reason why the renter should not insist upon a clause in his contract to the effect that such reels should not be cut?

### The Case of Shorts

Even if shorts were sent out and doubled, and we all know how serious this doubling business is, it would not be quite such a disastrous matter as is the case with lost continuity in features. Most of the two-reel shorts are in the neighbourhood of 1,700 feet, but we could take as an example a longer short, the 2,679 feet "Ferry Pilot." I do not know how many reels this film actually is, but possibly three; however, it is safe to assume that it would be immediately doubled in the case of reels one and two, but by the method I have put forward, it could be made up of two lengths, 1,340 feet and 1,339 feet respectively, no possibility of doubling there.

Few people seem to realise to the full what an evil this doubling up really is. If one assumes that in three months a feature has been out on twenty bookings, a not unreasonable figure in these days of copy shortage, and that it is taken into consideration that it is impossible to lose less than two frames from the ends of odd reels and two more frames from the beginning of even numbered reels, it requires only elementary arithmetic to arrive at some sort of reply to the question of why films run short in timing, and why the continuity is faulty.

### Lost Frames

Twenty runs means that forty frames from the ends and starts of reels have been cut out, and that is a bare minimum, the lowest possible minimum in fact, and where does it get us? Simply this, that at the end of the odd numbered reels, the film has been cut back to some two feet before the actual change-over dots with the consequence that home-made markings appear, not only at the change-over place but some eleven feet inwards, that is anything up to two feet ahead of the motor-start dots. In time these disappear, and we arrive at the state of things which renders a film six months old a nightmare to behold and a disgrace to the theatre having to show it. The paying public complain that the subjects are cut, as in fact they are, but in most cases the public assume that the projectionist is in a hurry to get done.

The Standard Reel would, as I have already pointed out, end the opportunity of the doubler up, but it requires sterner measures to combat the reel-end marker. In an earlier article I observed that there is no specific or logical reason why the standard dots should not last for the entire life of the film; it may well be that no one seems to have troubled to impress on projectionists that the idea behind the Standard Release Print was much the same as the rule applied in the disc days, if you damaged a section, you were expected to replace such section with a blank, but how many even know of the rule? And how many practised it? For the benefit of those who may not yet know what the Standard Release print really means, I am describing it in brief.

### The Standard Release Print

Protective leader, 4 to 6 feet; Identification leader with part title, 4 feet; Synchronizing leader, 2 feet with numbers 11 to 13, 12 feet; Picture proper; Motor start, 11 feet to change-over dots; then one foot picture mostly mute; Run out trailer, 6 feet; Identification trailer end of part, 4 feet; Protective trailer, 4 feet to 6 feet.

In conclusion let me assure my readers that I am fully aware of the difficulties at this time in having special containers and transit cases made to accommodate the standard reel, but there is no reason why the change should not be gradual, and that all new prints and the containers they travel in should not conform to a more progressive order. We have endured the present standard for years, but can anyone furnish a satisfactory reason?

## NORTH LINCS MOVE To Avoid Mutilation

In an effort to secure an improvement in the condition of films a meeting of Grimsby and Cleethorpes projectionists is to be called in order to form a small committee of operators and C.E.A. representatives.

This was decided when the matter was considered at the November meeting of the North Lincolnshire branch of the C.E.A., held at the Wheatsheaf Hotel, Grimsby.

D. Heughan described the Notts and Derby scheme, which, he said, had been very effective, and proposed a meeting of projectionists. This was seconded by C. Clow, branch secretary, who said much of the trouble was caused by junior operators rushing off the last reel and replacing it in the box without reasonable care.

Mrs. Bass said that recently she had received one reel of film in 24 pieces.

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# BRIGHTER PROJECTION ROOMS

## Equipment Expert's Call to Architects

ADDRESSING the Society of Cinematurians last month on equipment of projection rooms, W. Chilton, Lancashire manager for J. Frank Brockliss, Ltd., called for a closer study by architects of the requirements of projection suites in kinemas.

### Brighter Projection Rooms

"It is all to the good," he said, "that in the last twenty years great strides have been made to provide better projection suites, for some of the projection rooms in this district, and many others, are nothing but dreary dumps, and are a disgrace to our business. How proprietors can expect any intelligent projectionist to work in such places is beyond comprehension.

"The projection room is the heart of the kinema, and it deserves the careful consideration of the proprietor and architect. Here the projectionist works day in and day out and, unless he is particularly keen, it can become very monotonous. Money spent on brightening up these places would achieve much. The walls should be plastered and enamelled or tiled. There should be a floor covering, not a dingy brown, but of a bright yet serviceable pattern. Brighter surroundings would have a marked effect; it is only natural that if projectionists are more contented at their work we can expect a higher degree of efficiency. Greater efficiency invariably pays a dividend.

### What Noel Coward Said

"In stressing the value of contentment plus efficiency, I recall some lines of Noel Coward's film 'In Which We Serve.' These lines can apply to any organisation, and they run something like this: 'I want this to be an efficient and happy ship. You may think I ask too much, but we cannot have an efficient ship unless it is a happy one, and we can only have a happy ship if it is efficient.'"

### Exhibitors to Blame

During the discussion which followed S. Redford (G.F.D.) commended the suggestions which had been made to preserve films from damage. Much trouble would be avoided if exhibitors would depute some responsible person to see that the films were put into the right tins and into the right transit cases. It should be apparent to any intelligent exhibitor that the renters did not damage films! Prints were in the hands of exhibitors all the time, and they were the people definitely responsible for mutilation. The trouble could be minimised by proper supervision. Films were the lifeblood of the Industry. Unless they were handled carefully business could not be carried on. The criticism applied to big theatres as well as to small ones.

### Fluorescent Light

T. E. Robinson asked if there was any possibility of projection by means of arcs going by the board after the war. Was fluorescent light likely to be used? There had been a suggestion that searchlight experience would result in methods being adopted to give better light in arcs than exhibitors had ever had.

Mr. Chilton: I have no information on that subject.

W. J. Speakman said there was a lot of discussion in U.S.A. on the merit was called "cold light." He und limiting factor was the length The C.E.A. Technical Committee ing the situation.

# OPERATING T ARCADIA

## Personal Experienc

*The following very interesting let reader who operated the Arcadia mittent projector in this country wa by the article by R. H. Cricks in t ber* IDEAL KINEMA *on non-i projection.*

I WAS very interested to read the the IDEAL KINEMA of November 4 projectors.

The last pair of these projectors to be dismantled were running at Annexe Kinema, Rye Lane, Peckh 1930. I myself had two years w (1926-1928) and found them efficien though we (all of us) could never "rack" due to design of the film g

You were right, it was uncanny film creeping down the gate at frames per second! The film gate, b opened about an inch at the botto was my job to get a cloth in there and clean the mirrors in the dr oiling, by the way, was automatic, poured into a cup at the top of the and coming out at the base ready fi cleaned for use again. An ingeniou ment of mirrors in the arc-lamp a to screen slides when the front n "folded down" flat.

*THOMAS MILLS,*
*Operator and*
*Denbury, Newton Abbot.*

# Have you a Query?

## ASK FOR OUR EXPERTS' ADVICE

Information on any subject in connection with the construction or equipment of the Kinema will be sent to any proprietor, architect or technical worker in any branch of the Kinema Industry who desires it.

Please state whether details required are for *instruction* or *source of supply.*

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15 Curtain controls
16 Cut-outs
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18 Dimmers
19 Disinfectants
20 Display frames
21 ELECTRICAL equipment
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24 Fire Prevention Apparatus
25 First-aid outfits
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40 Plastic decorations
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42 Projection room equipment
43 RADIATORS
44 Rectifiers
45 Resistances
46 SAFES
47 Safety Curtains
48 Screens
49 Seating
50 Signs (state kind)
51 Slides
52 Stage lighting equipment
53 Switchboards
54 TALKIE equipment
55 UNIFORMS
56 Upholstery fabrics
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58 VACUUM cleaners
59 Ventilating systems

THE EDITOR
THE IDEAL KINEM
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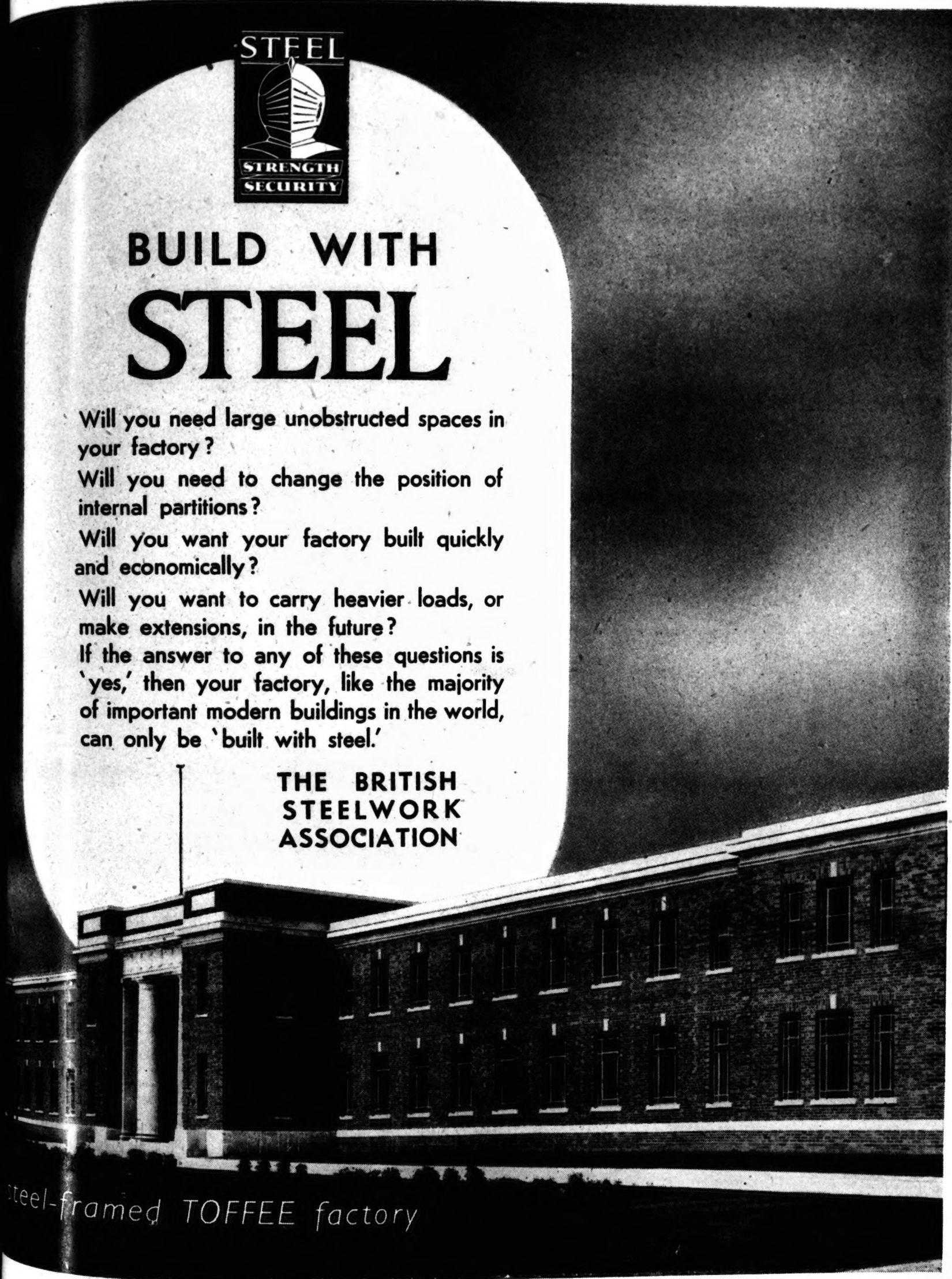

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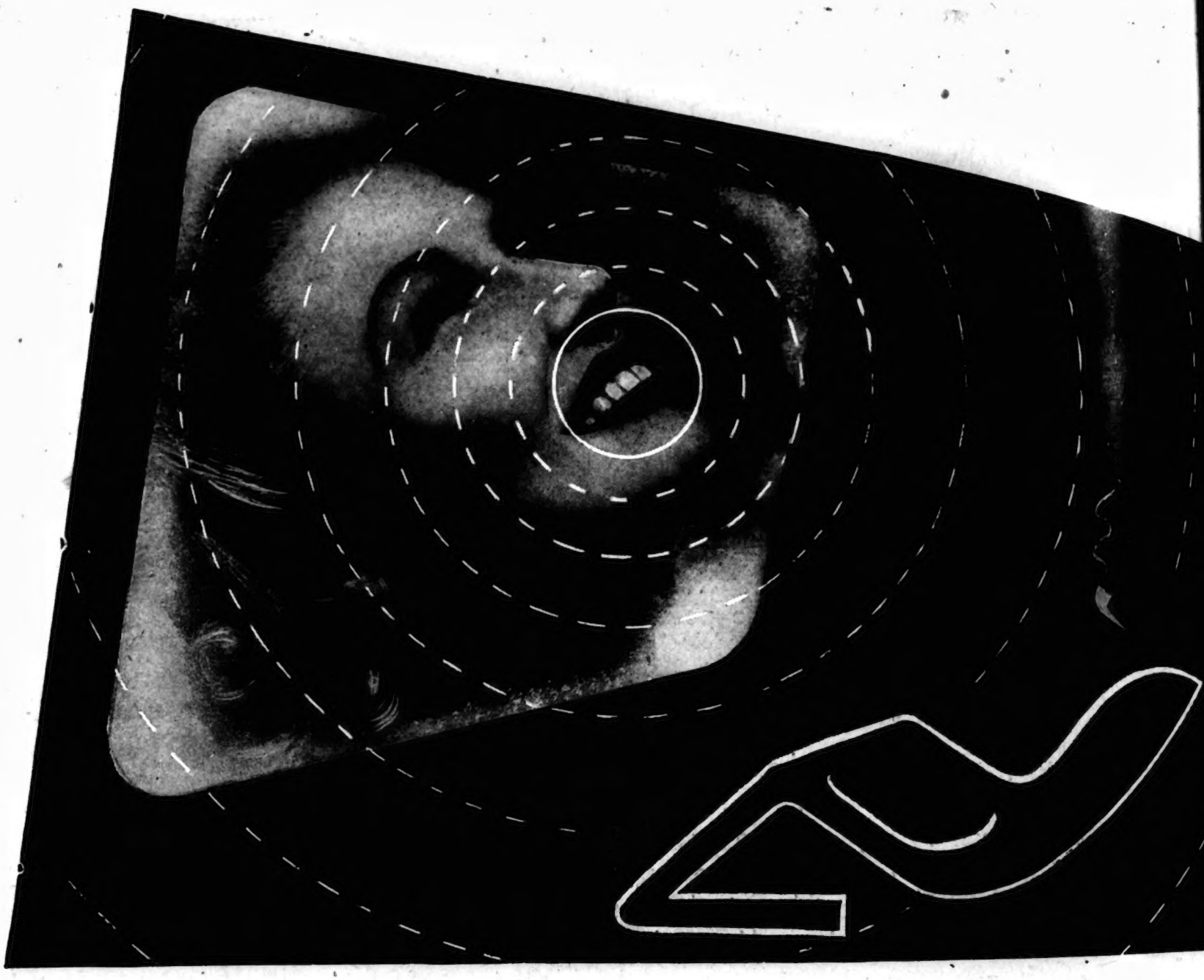

THE CINEMA-GOER OF THE POST-WAR AGE will be a connoisseur of hearing qualities. He may not know what "acceptable reverberation time" means—but his ear will be sensitive to the merest fault. For in the post-war age—when new cinemas rise in all their beauty and spaciousness in our reborn towns—tremendous emphasis may be expected on the perfecting of sound reception in auditoria. Conditions of hearing will rival the brilliance, truthfulness and range of modern colour photography. The human ear will be a vital arbiter of Box Office receipts. ● Celotex acoustical treatment has been applied in many cinemas. The sound-analysis of an auditorium is a highly technical matter (the development of television—even more so). After complex calculations Acousti-Celotex sound-absorbing will be installed to provide the necessary sound absor at the pre-determined points. Acousti-Celotex tile paintable and permanent.

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